

THE DIAPASON

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WICKS FOUR-MANUAL FOR CHICAGO CHURCH

ST. ITA'S PLACES CONTRACT

Large Instrument Will be Installed
in 1949 in Beautiful Edifice on
Broadway—Stop Specifi-
cation Is Presented.

The Rev. Gerard C. Picard, pastor of St. Ita's Catholic Church, 5500 Broadway, Chicago, has awarded the contract for a four-manual organ to the Wicks Organ Company of Highland, Ill.

The Church of St. Ita was completed in 1927 and is considered a masterpiece of the late Henry J. Schlacks, famous church architect. The design of the organ, which will be completed at the end of 1949, contains several features of interest. The great will be grouped around a beautiful rose window above the choir seats. All the pipes in this section will be exposed to view. A wood screen, duplicating the motive of the carved paneling throughout the nave of the church, will provide a facade from the wind chests mounted on the wall down to the gallery floor. Chambers on each side of the choir gallery will be prepared for the expressive sections of the organ, the swell and choir on one side, with the solo on the other. These divisions will speak through plaster grilles of special design. The non-expressive diapason chorus in the pedal organ will be installed in an open section of the chamber adjacent to the solo organ.

A feature of the pedal organ is to be the 16-ft. bombarde. Two sections of sixteen pipes each, fastened to the wall above the entry doors to the chambers, will provide an impressive display visible from the nave.

Specifications of the organ were designed by the organist and choir director of St. Ita's Church, William C. Parks. Mr. Parks has held this position for over seventeen years. The plan of the designer is for an ensemble completely liturgical in concept with additional tonal resources for recital playing. The Wicks Company was represented in the negotiations by H. B. Harrison of Chicago.

The tonal resources of the instrument will be as follows:

GREAT ORGAN.

1. Open Diapason, 16 ft., 61 pipes.
2. Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 pipes.
4. Gedeckt, 8 ft., 61 pipes.
5. Hohlflöte, 8 ft., 61 pipes.
6. Gemshorn, 8 ft., 61 pipes.
7. Octave, 4 ft., 61 pipes.
8. Rohrflöte, 4 ft., 61 pipes.
9. Quint, 2½ ft., 61 pipes.
10. Fifteenth (part of Mixture), 2 ft., 61 pipes.
11. Grave Mixture, 3 rks., 122 pipes.
12. Acute Mixture, 3 rks., 122 pipes.
13. Trumpet, 8 ft., 61 pipes.
14. Clarion Harmonic, 4 ft., 61 pipes.

SWELL ORGAN.

15. Lieblich Bourdon, 16 ft., 73 pipes.
16. Open Diapason, 8 ft., 73 pipes.
17. Stopped Flute, 8 ft., 73 pipes.
18. Flauto Traverso, 8 ft., 73 pipes.
19. Viola da Gamba, 8 ft., 73 pipes.
20. Salicional, 8 ft., 73 pipes.
21. Voix Celeste, 8 ft., 61 pipes.
22. Octave, 4 ft., 73 pipes.
23. Violina, 4 ft., 73 pipes.
24. Blockflöte, 4 ft., 73 pipes.
25. Nazard, 2½ ft., 61 pipes.
26. Spitzflöte, 2 ft., 61 pipes.
27. Scharf, 4 rks., 244 pipes.
28. Contra Fagotto, 16 ft., 73 pipes.
29. Cornopean, 8 ft., 73 pipes.
30. Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

31. Dolce, 16 ft., 73 pipes.
32. Violin Diapason, 8 ft., 73 pipes.
33. Melodia, 8 ft., 73 pipes.
34. Harmonic Flute, 8 ft., 73 pipes.
35. Viola, 8 ft., 73 pipes.
36. Dulciana, 8 ft., 73 pipes.
37. Unda Maris, 8 ft., 61 pipes.
38. Claribel Flute, 4 ft., 73 pipes.
39. Dulcet, 4 ft., 73 pipes.
40. Flageolet, 2 ft., 61 pipes.
41. Quint, 2½ ft., 61 pipes.
42. Tierce, 1½ ft., 61 pipes.
43. Septieme, 1 1/7 ft., 61 pipes.
44. Clarinet, 8 ft., 73 pipes.

SOLO ORGAN.

45. Stentorphone, 8 ft., 73 pipes.
46. Grossflöte, 8 ft., 73 pipes.
47. Viole D'Orchestre, 8 ft., 73 pipes.

ORGANISTS DINE IN KALAMAZOO AND FORM A.G.O. CHAPTER



THIS PICTURE SHOWS a group of Michigan organists from Kalamazoo, Battle Creek and other cities at dinner in St. Luke's parish-house, Kalamazoo, Oct. 11 to form a new chapter of the American Guild of Organists. The photograph was

taken by Arthur Thomas, A.A.G.O., of Sturgis, Mich., a versatile church musician who also is a capable photographer. An account of the dinner is published in the Guild pages.

48. Viole Celeste, 8 ft., 61 pipes.
49. Octave Viole, 4 ft., 73 pipes.
50. Orchestral Oboe, 8 ft., 73 pipes.
51. French Horn, 8 ft., 73 pipes.
52. Tuba, 8 ft., 73 pipes.
53. Tuba Clarion, 4 ft., 73 pipes.

PEDAL ORGAN.

- *54. Principal, 16 ft., 32 pipes.
55. Open Diapason (Great), 16 ft., 32 notes.
56. Violone, 16 ft., 32 pipes.
57. Dolce (Choir), 16 ft., 32 notes.
58. Bourdon, 16 ft., 32 pipes.
59. Lieblich Bourdon (Swell), 16 ft., 32 notes.
60. Quint (from No. 31), 10½ ft., 32 notes.
- *61. Octave, 8 ft., 32 pipes.
62. Bass Flute (from No. 58), 8 ft., 12 pipes.
63. Gedeckt (Great), 8 ft., 32 notes.
64. Harmonic Flute (Choir), 8 ft., 32 notes.
65. Cello (Swell), 8 ft., 32 notes.
66. Dulciana (Choir), 8 ft., 32 notes.
67. Quint, 5½ ft., 32 pipes.
- *68. Super Octave, 4 ft., 32 pipes.
69. Blockflöte (Swell), 4 ft., 32 notes.
- *70. Mixture, 3 rks., 96 pipes.
- *71. Bombarde, 16 ft., 32 pipes.
72. Contra Tuba (Solo), 16 ft., 12 pipes.
73. Contra Fagotto (Swell), 16 ft., 32 notes.
74. Tuba (Solo), 8 ft., 32 notes.

*Non-expressive.

GEORGE D. CUNNINGHAM DIES; EMINENT ENGLISH ORGANIST

George Dorrington Cunningham, eminent English concert organist, died in Birmingham Aug. 4 at the age of 69 years. He had been city organist of Birmingham since 1924. At 18 he took the F.R.C.O. diploma and at 22 he became organist at Alexandra Palace, where he remained for seventeen years. Subsequently he was organist at St. Alban's, Holborn, for four years. He gave his nine hundredth recital as city organist of Birmingham July 7.

Dr. Cunningham was widely recognized as one of the ablest organists in the world and as a player of refined taste and great musicianship.

FOUR TORONTO ORGANISTS HEARD IN BACH PROGRAMS

Four prominent Toronto organists have been heard in recitals of works of Bach on the great organ in St. Paul's Church, Toronto, Ont., on Saturday afternoons in September and October. The performers were: Sept. 25, Sir Ernest MacMillan; Oct. 2, Miss Muriel Gidley; Oct. 9, Frederick Silvester, and Oct. 16, Dr. Charles Peaker.

Sir Ernest MacMillan's program Sept. 25 included six chorale preludes, the Prelude in E flat major, the "St. Anne" Fugue, the Trio-Sonata in F minor, No. 4, and the Passacaglia.

Miss Gidley's program consisted of: Concerto in A minor, Vivaldi-Bach; three chorale preludes; Prelude and

Fugue in F minor; Trio-Sonata in G major, No. 6; "We All Believe in One God"; Prelude and Fugue in A minor.

The following was Mr. Silvester's program: Toccata and Fugue in D minor; "O Man, Thy Grievous Sin Bemoan"; Prelude and Fugue in A major; Fantasie in G major; Trio-Sonata in C major, No. 5; three chorale preludes and the Fantasie and Fugue in C minor.

For the last program of the series Dr. Peaker played these works: Toccata in F; Trio-Sonata in D minor, No. 3; Prelude and Fugue in G minor; Pastorale in F; Fugue in G ("The Jig"); "Deck Thyself, My Soul, with Gladness"; Prelude and Fugue in B minor.

ORGAN-ORCHESTRA CONCERT WITH ALTMAN AT CONSOLE

Congregation Emanu-El, San Francisco, will be host to the music-loving community of the San Francisco bay region on Sunday afternoon, Nov. 7, at 3 o'clock, when Ludwig Altman, organist of the temple, will be soloist and members of the San Francisco Symphony will play, directed by David Schneider. Concertos of Handel and Mozart will be contrasted with two modern American works for organ and strings—the Passacaglia by Ellis Kohs and a Prelude and Allegro by Walter Piston. The last-named two compositions will be heard for the first time in San Francisco. Bach's Third Brandenburg Concerto for strings and his Toccata and Fugue in D minor for organ will round out the program. The services of the musicians are donated from the recording and transcription fund of the American Federation of Musicians.

CHURCH MUSIC INSTITUTE

AT PALM BEACH DEC. 27 to 31

Palm Beach, Fla., will have a church music institute during the Christmas holidays, Dec. 27 to 31. The program is intended for inspirational instruction by church music leaders, including David McK. Williams, Grace Leeds Darnell, Oliver S. Beltz, Ralph Pierce and Emil Leffler—and rest and recreation, with facilities such as a private beach, outdoor sports and games, a modern private salt water swimming pool, etc. Room and board have been given special consideration by the Palm Beach Biltmore Hotel, where institute members will be housed at prices that a church musician can afford to pay.

DONALD WILLING has been appointed head of the organ department of Trinity University and organist-director at the Madison Square Presbyterian Church, San Antonio, Tex. A dedication recital was given by Mr. Willing Sunday evening, Oct. 10, assisted by the Trinity University choir, under the direction of Dr. Ralph Ewing, head of the music department at Trinity, and the Madison Square choir, dedicating the new Aeolian-Skinner organ.

SCHANTZ WILL BUILD FOR GREENWOOD, S. C.

ORGAN FOR FIRST BAPTIST

Three-Manual to Be Installed before
End of Year, with a Part of
the Instrument Waiting for
Erection of New Edifice.

A three-manual Schantz organ is to be installed in the First Baptist Church of Greenwood, S. C., late this year. The specifications were drawn up by Dr. A. E. Adams, organist of the church, in collaboration with A. E. Lunsford, Schantz representative in Knoxville, Tenn. Dr. Adams first studied organ at Lander College and later at Furman University.

The following scheme shows the resources of the instrument as it will ultimately be installed in a new modified Gothic edifice containing a sanctuary and educational and recreational units, to be built in the near future. A three-manual console will be installed with provisions for this scheme, although only the stops marked with asterisks will be included in the present church, where organ space is limited:

GREAT ORGAN (Enclosed).

- *Contra Gemshorn, 16 ft., 97 pipes.
- *Open Diapason, 8 ft., 73 pipes.
- *Harmonic Flute, 8 ft., 73 pipes.
- *Gemshorn, 8 ft.
- *Dulciana, 8 ft., 73 pipes.
- *Octave, 4 ft., 73 pipes.
- *Gemshorn, 4 ft.
- *Gemshorn, 2½ ft.
- *Gemshorn, 2 ft.
- Mixture, 3 rks., 183 pipes.
- *Trumpet, 8 ft., 73 pipes.
- *Tremolo.
- *Chimes.

SWELL ORGAN.

- *Lieblich Gedeckt, 16 ft., 97 pipes.
- *Open Diapason, 8 ft., 73 pipes.
- *Gedeckt, 8 ft.
- *Flauto Dolce, 8 ft., 85 pipes.
- *Salicional, 8 ft., 73 pipes.
- *Voix Celeste, 8 ft., 66 pipes.
- *Aeoline, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- *Gedeckt, 4 ft.
- *Flauto Dolce, 4 ft.
- *Flauto Dolce, 2½ ft.
- *Flauto Dolce, 2 ft.
- Mixture, 5 rks., 305 pipes.
- French Trumpet, 8 ft., 73 pipes.
- *Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- *Tremolo, Main.
- Tremolo, Vox Humana.

CHOIR ORGAN (Prepared for Only).

- Viola Principal, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana (from Great), 8 ft., 73 pipes.
- Unda Maris, 8 ft., 66 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Flageolet, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- *Resultant, 32 ft.
- *Open Diapason, 16 ft., 44 pipes.
- *Bourdon, 16 ft., 44 pipes.
- *Lieblich Gedeckt (Swell), 16 ft.
- *Contra Gemshorn (Great), 16 ft.
- Violone, 8 ft., 44 pipes.
- *Octave, 8 ft.
- *Bourdon (Pedal), 8 ft.
- *Gedeckt (Swell), 8 ft.
- *Gemshorn (Great), 8 ft.
- *Gemshorn Quint (Great), 5½ ft.
- Violone (Pedal), 4 ft.
- *Gemshorn (Great), 4 ft.
- Contra Trumpet (Great extended), 16 ft., 12 pipes.

MUSICAL SERVICES TO MARK

YEAR IN LOUISVILLE CHURCH

The St. Paul Methodist Church, Louisville, Ky., announces the following series of musical services under the direction of Harry William Myers, A.A.G.O., organist and choirmaster:

Oct. 24—Joint choir festival with the choir of the Crescent Hill Methodist Church, Mrs. A. A. Higgins director.

Nov. 28—Church Cantata No. 61, "Come, Redeemer of Our Race," by Bach.

Dec. 12—Organ recital of Christmas music by Mr. Myers.

Dec. 24—Annual candle-light carol service.

Jan. 23—Recital by Mr. Myers.

Feb. 27—"Gallia," cantata by Gounod.

March 27—"A Song of Destiny," by Brahms.

April 24—Twenty-fifth anniversary of Mr. Myers' career in church music.

Famed Dutch Organ Used in Broadcast by Robert Noehren

Robert Noehren, well-known American recitalist and head of the organ department of Davidson College in North Carolina, has returned from Europe, where he made an extensive study of French and Dutch organs and played several recitals, including appearances before the Organ Music Society in London, a broadcast in Amsterdam for the Dutch National Radio on the historic organ of 1680 in the Westerkerk and a broadcast for the Belgian National Radio in Brussels.

Mr. Noehren was awarded a grant from the Carnegie Foundation last spring to study the eighteenth century organ in France. During seven weeks of travel he visited nearly every part of France and saw more than fifty organs, some of them of great beauty and interest and little known to the organ world. Later, in Holland, he was the guest of Dr. M. A. Vente, well-known authority on Dutch organs. In that country he was able to hear and play many famous instruments and accompanied a committee from the Dutch government on a trip to northern Holland, where a study was made of more than twenty organs from the seventeenth and eighteenth centuries, including some interesting examples of works of Schnitger, Hinsch and Freytag.

Mr. Noehren played the following program at his recital in London: Chaconne in E minor, Buxtehude; Chorale Prelude on "Wachet auf," Bach; "Fugue a la Gigue," Bach; Partita on "O Gott, Du frommer Gott," Bach; Fantasie, Noehren; "Primavera," Bingham; "The Tumult in the Praetorium," de Maleingreau; Meditation on "University," Grace; Sonata I, Hindemith; Symphonic Meditation for Ascension, Messiaen.

Archibald Farmer, writing in the *London Musical Times*, had this to say about Mr. Noehren's work:

Our first feeling may be one of envy of America, which can afford to keep so much talent and artistic conscience in a provincial town. Few of our schools and universities think as much of the organ. Among other things he is a composer—a student of Hindemith—and a recent Fantasie on his program proved to be a fine work of moderate length, modern in style and so well laid out for the organ that its asperity was never harsh; it ends with a very new treatment of the "Old Hundred" and it was amusing to see people pricking up their ears during the second or third lines, as one by one they began to realize what it was. * * * It would be difficult to overpraise the verve and impetus of de Maleingreau ("Tumult in the Praetorium") and Messiaen ("Symphonic Meditation for Ascension"). They were beautifully felt and given with authority and ease. The faster and more difficult the score, the more convincing he became. * * * He is equally at home in the modern German style, as was proved by the First Sonata of Hindemith. A great deal of credit must go to Mr. Noehren, who, besides having played it for the composer, passed it through the keen filter of his organ sense, and gave a performance that was both masterly and easy to listen to.

ACTIVE SEASON IS OPENED

BY VAN DUSEN ORGAN CLUB

The twenty-second season of the Van Dusen Organ Club was opened Oct. 11 in the organ salon of the American Conservatory of Music, Chicago. Dr. Frank Van Dusen, honorary president of the club, welcomed new members, as well as those of long standing. In his opening remarks he brought out the necessity of bringing the students together at such meetings because most of the organ work is done through private study and small classes, so that opportunity must be provided to enable the students to prepare for public performances and church positions. He urged the members to participate in the activities of the American Guild of Organists and to take advantage of the recitals at the University of Chicago Chapel. In announcing plans for the season, Robert Rayfield, president of the club, stated that the club and the A.G.O. would collaborate in sponsoring Mario Salvador in a recital on the evening of Nov. 22, which is to be played at St. James' Methodist Church.

Dr. Van Dusen also announced that this year there would be three organ contests—the contest for playing at the commencement, the contest for playing a

ROBERT NOEHREN AT CONSOLE OF FAMOUS DUTCH ORGAN



recital in Kimball Hall under the management of Bertha Ott, sponsored by the Society of American Musicians, and a contest sponsored by the National Federation of Music Clubs, of which organization the Van Dusen Club has recently become a member.

The evening's program was played by Marjorie Jackson, 1948 winner of the Society of American Musicians contest, and Robert Rayfield, a former winner.

Election of officers took place with the following results: President, Peter Fyfe; vice-president, Dwight Davis; secretary, William B. Knaus; assistant secretary, Mary Lou Hampton; corresponding secretary, Esther Timmermann; treasurer,

Lillian Hunter. The meeting closed with the serving of refreshments.

ST. MARK'S EPISCOPAL CHURCH, West Orange, N. J., has announced the appointment, effective Nov. 1, of Robert C. Dewey as organist and choirmaster. Mr. Dewey resigned from a similar post at St. Thomas' Church, Newark, to accept the new appointment. He studied organ with Dr. N. A. Crandall, Tampa, Fla., and organ and boy choir work with Dr. Norman Coke-Jephcott.

THE DIAPASON

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LOS ANGELES

KILGEN WILL BUILD FOR CHICAGO CHURCH

ANTIPHONAL AS A FEATURE

Beautiful Our Lady of Peace Catholic Edifice to Have Large Three-Manual—Installation Early in 1949 Planned.

A contract for a three-manual organ with an antiphonal division has been placed by Our Lady of Peace Catholic Church, Chicago, with the Kilgen Organ Company of St. Louis. The main organ will be placed in the choir loft at the rear of the church, with specially constructed tone openings screened by an ornate grille. The antiphonal section will be placed in the sanctuary at the side of the altar. Both organs will be played from the gallery console. The church is one of Chicago's largest and is beautiful architecturally. The pastor is the Rev. H. M. Friel.

Negotiations were conducted by the Chicago factory branch of the Kilgen Organ Company and the tonal design was prepared by Eugene R. Kilgen, president of the company. Installation is planned for the early part of 1949.

The stop specification of the organ is as follows:

GREAT ORGAN.

(Enclosed in Chamber I.)

Open Diapason, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 61 pipes.
Viola, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tromba, 8 ft., 61 pipes.
Chimes, 25 tubes.

SWELL ORGAN.

(Enclosed in Chamber II.)

Liebllich Gedeckt, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture (12-15-19), 3 rks., 183 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

(Enclosed with Great, Chamber I.)

Dulciana, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana (extension 16-ft. Dulciana), 8 ft., 12 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Dulcet (extension 8-ft. Dulciana), 4 ft., 12 pipes.

Dolce Twelfth (from 4-ft. Dulcet), 2 1/2 ft., 61 notes.
Dolce Fifteenth (from 4-ft. Dulcet), 2 ft., 61 notes.

Clarinet, 8 ft., 73 pipes.

Chimes (from Great), 25 notes.

ANTIPHONAL-ECHO.

(Enclosed in Chamber III.)

Violin Diapason, 8 ft., 73 pipes.
Fernflöte, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 61 pipes.
Vox Angelica, 8 ft., 73 pipes.
Vox Aetheria, 8 ft., 61 pipes.
Geigen Principal (extension Diapason), 4 ft., 12 pipes.
Flauto Amabile, 4 ft., 73 pipes.
Plein Jeu, 3 rks., 183 pipes.
Vox Humana, 8 ft., 73 pipes.

PEDAL ORGAN.

(Enclosed in Chambers I and II.)

Resultant, 32 ft., 32 notes.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Liebllich Gedeckt (from Swell), 16 ft., 32 notes.

Dulciana (from Choir), 16 ft., 32 notes.
Octave (extension 16-ft. Open Diapason), 8 ft., 12 pipes.

Flute (extension 16-ft. Bourdon), 8 ft., 12 pipes.

Gedeckt (from Swell), 8 ft., 32 notes.
Dulciana (from Choir), 8 ft., 32 notes.

Flute (extension 8-ft. Flute), 4 ft., 12 pipes.

Trombone (extension 8-ft. Tromba), 16 ft., 12 pipes.

Tromba (from Great), 8 ft., 32 notes.

ANTIPHONAL PEDAL ORGAN.
(Enclosed in Chamber III.)

Bass Flute (extension Fernflöte), 16 ft., 12 pipes.

Flute (from Fernflöte), 8 ft., 32 notes.

Violin Diapason (from Violin Diapason), 8 ft., 32 notes.

Gemshorn (from Gemshorn), 8 ft., 32 notes.

MONROE, MICH., CHURCH HAS

BANQUET IN HONOR OF CHOIR

The motet choir of St. Paul's Methodist Church, Monroe, Mich., was tendered a testimonial banquet by the church Sept. 13. The board of the church expressed its appreciation to the choir and decided to make the banquet an annual affair. A gift of leather was presented to the director of the choir, Hugh E. Baker, by the music committee in appreciation of his work. He also received a birthday cake from one of the members of the committee. Eighty guests and members enjoyed a fine dinner in the dining-room, which was decorated with baskets of flowers.

St. Paul's Church held a special service of choral music Sept. 19 on the theme "The Ministry of Jesus," with Dr. Harry T. Howard, minister, and the motet choir of forty voices taking part. Dr. Howard gave meditations on the following subjects: "The Prevailing Melody," "Beyond the Hours of Suffering" and "The Resources of Triumphant Faith." The musical part of the service, which was prepared by Hugh E. Baker, minister of music, consisted of the following: Prelude, "On the Lake of Galilee," Barton; offertory, "I Call to Thee, Lord Jesus Christ," Bach; anthem, "Once Again the Bells Are Ringing," Hamblen; solos, "Then Shall the Eyes of the Blind Be Opened" and "He Shall Feed His Flock," Handel (Miss Colleen Vedder); anthems, "In Joseph's Lovely Garden," Dickinson; "The Mystery of the Divine Humiliation," Stainer; "Send Forth Thy Spirit," Schuetky; postlude, "The House upon a Rock," Weinberger.

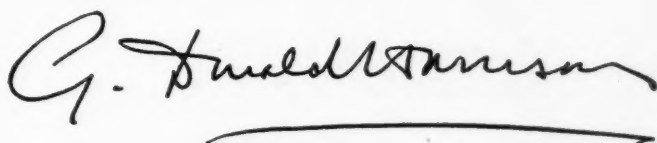
JAMES W. BAMPTON of Wayne, Pa., has been elected president of the Theodore Presser Company, music publishers, Philadelphia. Wilbur E. Roberts of Mount Airy, Pa., who has been associated with the company, was elected vice-president and comptroller. Mr. Bampton was formerly an executive of the James Lees & Sons Company, Bridgeport, Pa., and brings to his new position a wide range of marketing experience. After his graduation from Hobart College and the Graduate School of Business Administration at Harvard, he served in various marketing positions with the Goodyear Tire and Rubber Company, including foreign assignments that took him around the world. During the war Mr. Bampton served as a member of the board of economic warfare in the Pacific war area and in Washington. Rose Bampton, famous soprano of the Metropolitan Opera, is Mr. Bampton's sister.

SUITABILITY

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MARIE SCHUMACHER



EDWARD LINZEL



EDWARD LINZEL and Miss Marie Schumacher, respectively choirmaster and organist of the church, will play a series of four recitals at the Church of St. Mary the Virgin, New York City, in November. The programs are designed to include a balanced portion of both old and new music. They will be played on the following Monday evenings at 8:30: Nov. 8, 15, 22 and 29. The music to be heard is the following:

Nov. 8—"L'Orgue Mystique," No. XI, Tournemire; "Canzon Terza," Frescobaldi; Chorale Prelude, "Da Jesus an dem Kreuze stundt," Scheidt; Sonata 3, Hindemith; Partita, "Jesu, meine Freude," Walther; "Suite pour Orgue," Op. 5, Durufle.

Nov. 15—"Cortège et Litanie," Dupré; Scherzo, Symphony 4, Widor; Chorale Preludes, "Was mein Gott will, das geseheh' allzeit," "Vom Himmel hoch" and "Wie schön leuchtet der Morgenstern," Pachelbel; Sonata 1, Hindemith; Concerto, Walther; Sonata on "The Ninety-fourth Psalm," Reubke.

Nov. 22—"L'Orgue Mystique," No. XXXV, Tournemire; Chorale Preludes, "Meine Seele erhebet den Herrn," Strunk;

"Ach Gott! erhöhr mein Seufzen," Krebs; "Jesu Leiden, Pein und Tod," Vogler, and "Was Gott thut, das ist wohlgetan," Walther and Kellner; Sonata II, Hindemith; Chorale and Fugue in C sharp minor, Honegger; "Grande Piece Symphonique," Franck.

Nov. 29—"Mors et Resurrectio" and "La Nativité," Langlais; Concerto 10 in D minor, Handel; Scherzetto, "Clair de Lune" and "Hymne au Soleil," Vierne; Partita, "Sei gegrüßet, Jesus götig," Bach; Introduction, Passacaglia and Fugue, Willan.

AUGUST MAEKELBERGHE'S Friday noon recitals last year at St. John's Episcopal Church, in downtown Detroit, became so popular that he has received many requests to give a similar series this year. The initial program will be offered Nov. 12. Mr. Maekelberghe also was invited to give a recital for the Detroit Bohemians and played the following program on the evening of Oct. 26: Overture to the Occasional Oratorio, Handel; Air, Tartini; Suite for a Musical Clock, Haydn; Chorale in B minor, Franck; Scherzo, Vierne; Arioso, Sowerby; Fantasia, Maekelberghe.

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WILBUR HELD



WILBUR HELD, F.A.G.O., who has entered on his third year as a member of the faculty of Ohio State University, Columbus, was heard in Bach recitals Oct. 3, 10 and 17 at the Tenth Avenue Baptist Church. These were faculty recitals of the university. Florence McCracken, soprano; Louis H. Diercks, tenor, and George Hardesty, violinist, were soloists on the programs.

At the first recital Mr. Held's offerings included the Prelude and Fugue in C minor, the Little G minor Fugue, Four Chorale Preludes (Schubler) and the Fantasia and Fugue in G minor. On the second program were these compositions: Prelude and Fugue in E flat major ("St. Anne"); Chorale Preludes, "Rejoice, Christians" and "Come Now, Saviour of the Gentiles"; Trio-Sonata in C major and the Prelude and Fugue in D major. For the third recital this was the program: Toccata and Fugue in D minor; Four Chorale Preludes from "The Little Organ Book"; "Fugue a la Gigue";

Passacaglia and Fugue in C minor.

Mr. Held received the degree of master of music from the American Conservatory of Music in Chicago in 1941. He is dean of the Central Ohio Chapter of the A.G.O. Mr. Held is the organist and choirmaster of the North Broadway Methodist Church in Columbus.

MRS. F. R. COLLARD KILLED
IN AUTO CRASH IN TEXAS

Mrs. F. R. Collard, well-known Wichita Falls, Tex., organist and wife of the Wichita Falls city physician, was killed in an automobile accident Oct. 7, when the car in which she was riding crashed into a tree.

Mrs. Collard, a native of Hempstead, Tex., was married to Dr. Collard at Mumfords, Tex., and moved to Iowa Park in 1916, and to Wichita Falls in 1918. She was graduated from Baylor College at Belton and Baylor University at Waco, with a major in music. Aside from serving as organist for her own church, she had for many years played the organ and directed music for special services in Temple Israel.

Survivors include her husband, a daughter, Mrs. A. E. Meisenbach, Jr., of Dallas; two grandchildren; her parents, Mr. and Mrs. W. C. Lovelace of Tipton, Okla., and a brother, Bryan Lovelace.

FINE PROGRAM FOR SEASON
IS PREPARED BY VOLKEL

Dr. George William Volkel, organist and choirmaster of All Angels' Church, New York City, has prepared a noteworthy program of musical activity for the season at his church. Oct. 31 he presented part 1 of Mendelssohn's "Elijah," with Florence Manning, Pauline Pierce, Thomas Johnson and Everett Anderson as guest soloists. On the 28th at 4 he gave part 2, with the same soloists. Tuesday evening, Nov. 23, at 8:30 an organ recital will be given by Dr. Volkel. The annual presentation of the Advent and Christmas portions of Handel's "Messiah" will be given Sunday afternoon, Dec. 12, at 4 o'clock, with distinguished soloists and an augmented choir.

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NOVEMBER 28

Sunday afternoon at 4

Mendelssohn's "Elijah" (Part 2)

Florence Manning, Soprano

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Thomas Johnson, Tenor

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DECEMBER 12

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AUGUSTUS F. CLARKE



AUGUSTUS F. CLARKE DEAD; LONG CAREER AS ORGAN MAN

Augustus F. Clarke, an organ man who spent a long life in designing and selling organs, died at his home in Richmond, Ind., Sept. 30 after an illness of nearly three years. He was 83 years old.

Born in England, Augustus Francis Clarke learned the organ trade at an early age and served his apprenticeship first with Henry Willis & Sons in their Liverpool factory and at St. George's Hall, where there was a large four-manual Willis organ, presided over by the famous W. T. Best. After the first year with Willis he went to work for E. Franklin Lloyd, a well-known reed voicer who had established a factory and was building a few organs.

In August, 1887, Mr. Clarke came to America, going to Boston, where he was employed by Cole & Woodberry Brothers. In 1892 he went to New York City and helped to install and finish the ninety-nine-stop four-manual in St. Bartholomew's Church, where Richard Harry Warren was organist and choirmaster. He also became a member of the choir at St. Bartholomew's. George S. Hutchings built the new organ and modernized the three-manual gallery organ, built by Odell.

In 1899 Mr. Clarke went to Atlanta and established himself as a service expert. Later he was employed by Henry Pilcher's Sons of Louisville, traveling for them for a number of years through the Southern states and eventually going to California. After the first world war he returned to the Middle West, working for several firms. When the depression began in 1929, there being little activity in the organ business, he entered the Social Service Bureau of Richmond, Ind., as a worker and visitor for several years. He resumed his organ work when times became normal.

Mr. Clarke is survived by his widow, Mrs. Emma H. Clarke.

Mr. Clarke had been a reader of THE DIAPASON for thirty years.

WITH MISS ELSIE HERBERT presiding at the organ and Miss Gertrude Tegge as choir director, the Fourth Evangelical and Reformed Church, Cleveland, Ohio, celebrated its seventy-fifth anniversary Sept. 26 and Oct. 3. Miss Herbert used as her numbers: "Praeludium Festivum," Becker; "Prayer," Becker; "Alleluia Amen," Handel; Allegro Assai, Gullmant; Trumpet Voluntary, Purcell; Andante, Beethoven; "Hallelujah Chorus," Handel; Allegro con brio, Rogers; "Confidence," Mendelssohn, and "Marche Heroique," Schubert. The choir numbers were: "Gloria" (Twelfth Mass), Mozart; "Bless the Lord, O My Soul," Ippolitoff-Ivanoff; "How Lovely Are Thy Dwellings," Rhys-Herbert; "Sanctus," Luther, arranged by Dickinson; "O Come before His Presence with Singing," Martin.

THE KILGEN ORGAN COMPANY of St. Louis reports delivery of organs recently to the following churches: First Baptist, Taft, Tex.; Our Lady of Perpetual Help Convent, St. Louis; St. Rose of Lima Catholic, DeSoto, Mo.; St. Paul's Evangelical, Hinckley, Ill.; Cascade College, Portland, Ore.; St. Mark's Catholic Church, St. Louis; First Methodist, Minden, La.; St. John's Lutheran, Chester, Neb.; St. Francis de Sales Catholic, Indianapolis; Trinity Lutheran, Wanamingo, Minn.; St. Paul's Lutheran, Leavenworth, Kan., and Zumbro Lutheran, Rochester, Minn.

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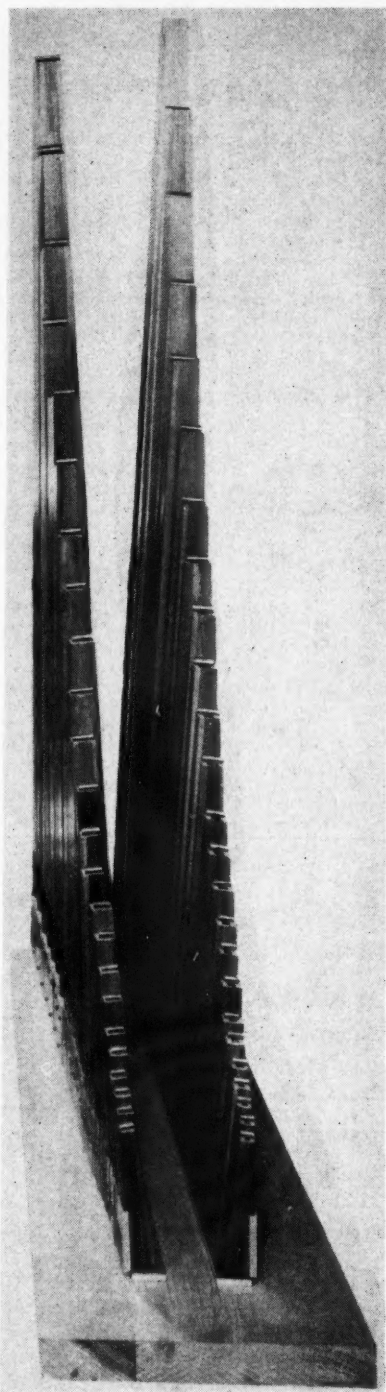
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The tone of this stop is characterized by a remarkable clarity and penetrating quality, though round and full. As the open flute in a small organ or as an additional solo flute in a larger scheme, the tapered wood flute is an attractive addition.

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MARCEL DUPRE'S SCHEDULE ON TRANSCONTINENTAL TOUR

Marcel Dupré's transcontinental tour, which began at the close of his work with a large organ class at the University of Chicago at the end of June, includes recitals that will take the French virtuoso to nearly every part of the United States up to the end of January. Engagements made for November, December and January include the following:

Nov. 1—Cincinnati, Ohio.
Nov. 3—Nashville, Tenn., Vanderbilt University.
Nov. 5—St. Louis, Mo., Second Baptist Church.
Nov. 7—Grinnell, Iowa, Grinnell College.
Nov. 8—Cedar Falls, Iowa, Iowa State Teachers' College.
Nov. 10—Northfield, Minn., Carleton College.
Nov. 12—Winnipeg, Man., Westminster Church.
Nov. 15—Detroit, Mich., Detroit Institute of Arts.
Nov. 17—Greencastle, Ind., Depauw University.
Nov. 18—Louisville, Ky., Municipal Auditorium.
Nov. 19—Rockford, Ill., Court Street Methodist Church.
Nov. 21—Peoria, Ill., St. Mary's Cathedral.
Nov. 23—Monmouth, Ill., Monmouth College Auditorium.
Nov. 26—St. Petersburg, Fla., First Congregational Church.
Nov. 28—Gainesville, Fla., University of Florida.
Nov. 29—Tallahassee, Fla., Florida State University.
Dec. 1—Atlanta, Ga., Agnes Scott College.
Dec. 2—Elon, N. C., Elon College.
Dec. 5—San Antonio, Tex., Municipal Auditorium.
Dec. 7—Dallas, Tex.
Dec. 10—Phoenix Ariz., First Presbyterian Church.
Dec. 12 and 13—Los Angeles, First Methodist Church.
Dec. 14—Pasadena, Cal.
Dec. 28—La Jolla, Cal., St. James-by-the-Sea Episcopal Church.
Dec. 29—San Diego, Cal., First Methodist Church.
Jan. 2—Monrovia, Cal., First Baptist Church.
Jan. 3—Fresno, Cal., St. James' Cathedral.
Jan. 4—Sacramento, Cal.
Jan. 5—San Jose, Cal.
Jan. 9—Portland, Ore., Municipal Auditorium.
Jan. 11—Seattle, Wash., University Temple.
Jan. 12—Yakima, Wash., Presbyterian Church.
Jan. 14—Provo, Utah, Brigham Young University.
Jan. 17—Lincoln, Neb., First Plymouth Congregational Church.
Jan. 18—Omaha, Neb., First Central Congregational Church.
Jan. 19—St. Paul, Minn., College of St. Catherine.
Jan. 21—Fort Wayne, Ind., St. Paul's Lutheran Church.
Jan. 23—Cleveland, Ohio.
Jan. 25—Hartford, Conn.
Jan. 26—New Haven, Conn., Woolsey Hall.
Jan. 27—Staunton, Va., Second Presbyterian Church.
Jan. 31—Red Springs, N. C., Flora MacDonald College.

LOIS A. BROOKE APPOINTED TO LUMBERTON, N. C., CHURCH

Miss Lois A. Brooke, Shreveport, La., a charter member of the North Louisiana Chapter of the A.G.O., assumed her duties as minister of music at the First Baptist

MARCEL DUPRE AWHEEL



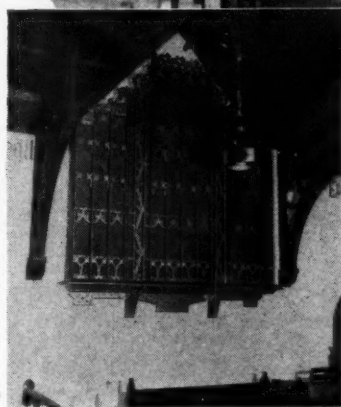
MARCEL DUPRÉ is shown in this picture leaving on his bicycle to practice on the two-manual Casavant organ in the quaint old Church of Ile Perrot Nord on the St. Lawrence River near Montreal. Mrs. Dupré is seeing him off. Mr. and Mrs. Dupré spent six weeks as the guests of Mr. and Mrs. Roger Maillet in their lovely summer residence, "L'Arche," in Ile Perrot.

Church, Lumberton, N. C., Sept. 1. There are five choirs in the church. Miss Brooke holds the bachelor of music degree from St. Olaf College, Northfield, Minn., and the master of sacred music degree from Union Theological Seminary, New York City.

Miss Brooke's first organ lessons were received from Robert Baker, organist at the First Presbyterian Church, Brooklyn, N. Y., and Temple Emanu-El, New York, and at the National Music Camp, Interlochen, Mich. She continued organ study with Carl Abrahamson at St. Olaf College and again with Dr. Baker and with Dr. Hugh Porter at Union Seminary. While a student at St. Olaf College she was a member of the St. Olaf Choir for three years under the direction of Professor Olaf Christiansen. During her two years at the seminary she was choir director at Zion Lutheran Church, Staten Island, N. Y.

REPRESENTATIVES OF ALL activities in the musical world were guests of Mrs. Walter S. Fischer and Mr. and Mrs. Frank Hayden Connor, directors of Carl Fischer, Inc., Sunday afternoon, Oct. 10, at a reception in the new Carl Fischer concert hall, to mark its formal opening. The hall occupies the entire second floor and mezzanine of the uptown headquarters at 165 West Fifty-seventh Street, New York. Guests at the reception also inspected several smaller suites in the building. The sky room, to be used mainly for composers' auditions by the publisher, and the music conference room, designed primarily for the use of Carl Fischer's educational department, were shown for the first time.

WICKS ORGAN OF THE MONTH



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Mount
N. C.*

THE CHURCH OF THE GOOD SHEPHERD, Rocky Mount, long prominent in the Episcopal Church field is the scene of a recently installed three manual Wicks Organ. That this fine instrument of 68 stops is eminently satisfactory is evidenced by the following:

Mr. W. W. Shaw, Chairman of the Organ Committee, writes: "It has been a pleasure to deal with your company. You have designed a finished instrument providing a maximum of artistic tonal effects from a given number of stops. Mechanically, it is a marvel of perfection, quiet in action and instantaneous in response."

Mr. Robert G. Derick, distinguished Organist and Choirmaster, states: "Accept my congratulations on the fine three manual Wicks installation in the Church of the Good Shepherd. The action is, of course, beyond criticism but I am especially pleased with the fine tone quality and ensemble. Members of the congregation as well as the choir comment on its tonal flexibility and ability to support and reinforce the choir." *Need we say more?*



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Pipes Hold a Conversation

By CHARLES PEAKER, Mus.D.

There was a certain tenseness in the air. You have seen an orchestra after the concertmaster has entered and the tuning is over, before the conductor walks on. So it was now. The 32-ft. in the case looked at the audience impassively and behind him the pipes rose tier on tier and peered into the hall. Only the soft murmur of the wind broke the silence. Out in front the twin goddesses looked off into the distance at Sirius and Arc-turus and the giants below the central piers bore their immense load without flinching as they had borne it any time these ninety years. Those of the audience near enough to discern them scanned the arms of Palestrina and Cherubini on the side panels of the case, and full in the center Bach, kindly but inscrutable, gazed back at them. The only nervous one in the entire organ was the adjuster. He spoke. "You have it all?" he asked. No one answered him; he didn't really expect an answer. They had their roles all settled and they knew there would be no last-minute foolish changes.

A rustle of applause and in came the player. He bowed and came over to the console, where he sat down and regarded the stops for a moment with commendable composure. Then he pressed a little button and the organ sprang to attention. A fugal subject rolled out clear and precise and gradually more and more pipes joined the melee. Around the bust of Bach, Bach's thoughts circled, steady and grand. The pedals joined in and when their lordly speech was over a few little stops high around the throat of the 32-ft. took up the song, while their big brothers breathed heavily. Then the reeds and mixtures swept on with the style and dash of a cavalry charge and the whole organ closed in magnificently for the final cadence. "The first fite was spedde."

"Goin' very well," said the little choir diapason at the intermission. "Magnifique," replied the flute harmonique. "I guess you all had a go," quoth the bellows. "Remember that guy who played everything an octave higher and never used a diapason the whole night?" He shook gently and laughed as he recalled it. "Tisn't funny," snapped the open on the great. "Do you know that I have a nice little cousin in New York, a pretty little thing, and she is the only 8-ft. diapason on the whole organ. She has forgotten what it is to have a breath of air; the only time the organist draws her is to tell everyone earnestly that she got in by accident. He says she has to go—and is she looking forward to it?" "Come, come," said the mitted trombone, who always felt he must live up to his head-gear. "Let's be happy! Didja hear me in that last toccata? I certainly spread myself; as a matter of fact I have a flair for things." He regarded his conical figure complacently. "Gott im Himmel," piped the hohlfloete. "I remember the poor lady who was having her picture taken at the console with one hand on the solo and t'other on the choir, and a nice soft combination sounding to give her that St. Cecilia look, and she accidentally had you on, and you poured molten metal all over her poor little salad and ruined her face for her."

"He's back," said the console quietly. Then the organist's foot moved on two steel shoes and the great shutters on the swell and choir swung silently open high above him in obedience to some mysterious impulses.

"What I do like about this guy is the way he gives us a chance to be heard," said the swell organ to the choir. "We have a chance to compete with the great, instead of always being heard in camera. Then the greater part of the stops present folded their arms and watched admiringly while three little fellows sang through a pretty old trio. It went rather fast, but they never missed a note; the wind-chests fed them steadily and the fingers of the organist gave them their cue with great precision.

When the recital was all over I turned to look at the organ before leaving. The lights were lowered, but I could just see Bach's face and the big pipes around him. I could not be sure but I thought he smiled.

Pumpers Who Were Artists.

Philadelphia, Pa., Oct. 4, 1948.—Dear Mr. Gruenstein:

I have been much interested in the editorial on the subject of wind supply, and especially in the part about hand blow-

ing, since my recollections go back to the prehistoric days when we hadn't anything else. I think, however, that there is an idea among those who never had anything to do with the organ pumper that the wind supply in those days was always insufficient, or irregular, or both. This was by no means the case if you had a good pumper, for there was an art in pumping, as in most things.

At old St. Jude's, in my young days, we had an organ blower named Kane. He blew for us for many years and he understood the art perfectly. No matter how rapidly he was working the handle, he always slowed up somewhat when he reversed the stroke, so that there was no jar or "bump" in the tone of the organ: the tone was perfectly even. And he knew the Episcopal service perfectly, so that it was never necessary to signal for wind; as the time came for the next hymn or chant or response he would have the wind in, ready for the organist to put his hands on the keys. Of course, he represented organ blowing at its best; there were not so many like him.

The huge Moravian Church at Bethlehem, Pa., has a three-manual Jardine in the high gallery at the rear. I suppose this now has electric power, but when I played it occasionally as a boy it had a rotary water motor down in the basement, with a belt running up to a pulley in the organ. Then, to insure smooth wind, there were three feeders, and these were worked by a crankshaft, with the cranks 120 degrees apart; consequently, there was never a point at which the wind supply was not being delivered continuously: there would be one feeder empty, one full and the third partly full.

No, the organists made good music in those days, even with all the disadvantages they had—though it was more like work than it is today.

Sincerely,
WALTER LINDSAY.

A DINNER OCT. 18 at the Cordon opened the season for the Chicago Club of Women Organists. After dinner Miss Marion E. Dahlen, president of the club, spoke a few words of welcome before introducing the program chairman, Mrs. Beatrice D. Ward, who in turn introduced the speaker of the evening, Anna Ratesberger. Miss Ratesberger, a member of the club and a graduate of the University of Illinois, spent five years in Iran, where she founded a school for English-speaking children. She traveled extensively throughout the country and visited many native homes, attending weddings and festivals and studying the native folklore, customs, music and art. She is the author of several children's books as well as many short stories and a monograph on Persian folk-songs. She was assisted by Barbara Bock, who sang some of the songs.

HAVING HAD THE MISFORTUNE to break her left ankle in August, Mrs. Juanita M. Jamison, organist and director at the First Presbyterian Church in Burlington, Iowa, had occasion to brush up on her right-foot pedal technique. Bravely ignoring the fact that her injured foot was in a cast until October, Mrs. Jamison played without interruption at church services. She broke her ankle when she slipped over an embankment in the yard of her home.

THE FIRST GENERAL SALES meeting held to acquaint members of its sound equipment division sales staff with features and performance of the Stromberg-Carlson Liberty carillons took place in Rochester, N. Y., the week of Sept. 20 in the Stromberg-Carlson Company's plant. Last spring Stromberg-Carlson acquired Liberty Carillons, Inc., of New York and moved the manufacturing facilities to Rochester. Various types of this equipment are adaptable to small or large churches for indoor and tower use. Company officials state that this development brings the music of carillons within even a modest church or university budget. The company plans to distribute carillons all over the Western hemisphere.

THE ORATORIO CHOIR, conducted by Walter Baker, will sing the following works in November on Sunday evenings at the First Baptist Church, Philadelphia: Nov. 14, "Requiem," Mozart; Nov. 21, "Hymn of Praise," Mendelssohn; Nov. 28, "A Stronghold Sure," Bach. Thomas Schippers will be at the organ. Mr. Baker will give a recital Nov. 7 of organ works by Bach, Reger, Karg-Elert and Dupré.

Abba Leifer

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**MARIO SALVADOR TO GIVE
CHICAGO RECITAL NOV. 23**

Mario Salvador, M.Mus., A.A.G.O., will be heard in a recital at St. James' Methodist Church in Chicago, his home city, Nov. 23, when he will play under the joint auspices of the Van Dusen Club and the Illinois Chapter, A.G.O. The organist of the St. Louis Cathedral will present the following program: Prelude and Fugue in E flat major, Bach; "Invocation," Reger; Allegretto, Parker; "Carillon de Chateau Thierry," Bingham; "Belgian Mother's Song," Benoit-Courboin; Chorale in B minor, Franck; Chorale Fantasy, Bartmus; "The Nativity," Langlais; Third Movement of Ascension Suite, Messiaen; Air with Variations, Sowerby; "Carillon de Westminster," Vierne.

WALTER H. WILKE, organist at St. Peter's Lutheran Church, Chicago, suffered a fatal heart attack Aug. 29 while playing for Sunday services. A fire department rescue squad tried for thirty minutes to revive him. Mr. Wilke, who came to Chicago from Ottawa, Ont., a year ago, was a teacher in St. Peter's grade school. He leaves his widow, Louise, and a daughter, Vera.

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New Chapter Is Formed by Michigan Organists at Dinner in Kalamazoo

Forty organists and others interested in organ music gathered at St. Luke's Church, Kalamazoo, Mich., Oct. 11 to organize the Southwestern Michigan Chapter. After an excellent dinner served by the choirwomen's guild of St. Luke's, greetings were read from neighboring chapters and from Warden S. Lewis Elmer. Frank K. Owen, temporary chairman, and Henry Overley outlined the need for a chapter in the Kalamazoo-Battle Creek area. S. E. Gruenstein, regional chairman of the Guild and editor of THE DIAPASON, spoke of the objects and purposes of the Guild and related many anecdotes of Guild members he has known.

It being the consensus of those present that a chapter should be formed, Mr. Owen appointed a committee, with Max Newkirk of Battle Creek as chairman, to select a slate of officers to be voted upon at the next meeting, in November, at Battle Creek.

Organists were present from Kalamazoo, Battle Creek, Paw Paw, Sturgis, Centerville, Three Rivers, Constantine and Plainwell. Requests for affiliation were received from Olivet and Marshall. In addition there were present the entire student group from Kalamazoo College and representatives from Western Michigan College. Thirty-five persons signed the petition to be sent to headquarters requesting authorization of a chapter. Of these twenty-eight are new members, who paid the initiation fee and dues, the remainder being transfers from other chapters.

Clark B. Angel, organist and choir-master of St. Thomas' Church, Battle Creek, brought a pleasant evening to a close by playing an informal recital on St. Luke's organ. FRANK K. OWEN.

Open Season in Grand Rapids.

The Western Michigan Chapter, at Grand Rapids, held its first meeting of the season at the South Congregational Church Sept. 20, with Mrs. Horace Cox as hostess. After dinner Dean John Dexter presided over the business meeting, calling on committees to present their programs for the artist series, the senior and junior choir festivals and the monthly programs for the coming season.

Albert McConnell, sub-dean, served as toastmaster and presented Miss Doris James, who gave us an interesting review of the St. Louis convention. Miss Irene Kolkema, Mrs. Horace Cox, Mrs. Mildred Dupon, Harold Bishop and John Dexter gave accounts of the church choir schools and conferences they attended. After Mr. McConnell entertained us with some of the humorous incidents experienced this summer in his travels in Europe, the evening closed with singing of anthems.

MRS. VAUGHN W. KERSTETTER, Secretary.

Detroit Hears Sir Ernest MacMillan.

On the evening of Sept. 29 Bach devotees of Detroit were treated to a lecture by Sir Ernest MacMillan of Toronto. The lecture was sponsored by the Eastern Michigan Chapter, the Detroit Musicians' League and the Bohemian Club of Detroit.

Sir Ernest, who illustrated his remarks by playing several preludes and fugues from the second volume of the "Well-tempered Clavier," began by saying that the term "Well-tempered Clavier" is not a strictly accurate translation of "Wohltemperiertes Klavier," since

the word "klavier" in Bach's time meant any keyboard instrument. "As a matter of fact," said the speaker, "most of Bach's works which are now played on the piano were written for the harpsichord." Sir Ernest revealed Bach as a "punctual composer," arriving just when he wishes to arrive to express his musical mood. He also stressed the emotional content of the composer, saying that far from being a mathematical proposition his music needs as much *cantabile* as does a Chopin Nocturne.

Sir Ernest, possibly best known as conductor of the Toronto Symphony Orchestra, showed himself to be a pianist of rare artistic skill. He was also in his best form as a lecturer, punctuating his remarks with entertaining touches of wit and humor. The speaker was introduced to the audience by Cameron McLean, Detroit concert baritone and president of the Bohemian Club. Mr. McLean was presented by Dean Elizabeth Root Murphy of the Eastern Michigan Chapter.

Preceding Sir Ernest's lecture, Cyril Barker, who is also president of the Detroit Musicians' League, regaled the large audience with a group of Bach numbers played on the four-manual Casavant in the Institute of Arts auditorium. Dr. Barker chose as his numbers the Overture to the cantata "To Us a Child Is Born," the chorale preludes "Sleepers, Wake" and "Whither Shall I Flee," and the Fugue in D major.

MARK WISDOM, Secretary.

New Chapter in Phoenix, Ariz.

A new chapter of the Guild, serving Central Arizona, was formed at Phoenix in August, when old Sol registered 110 in the shade day after day in this desert paradise. Sept. 20 the chapter was officially launched at a meeting in the lovely home of Gene and Mrs. Redewill, where a lavish barbecue supper was provided for the charter members and Gene himself presided at the sizzling steak grill.

Officers chosen are: Dean, Sheldon Foote, F.A.G.O.; sub-dean, E. L. McFadden, Tempe, Ariz.; secretary, Clarence Iverson; treasurer, Mrs. Retta N. Burgess; registrar, Mrs. Clara R. Taylor.

CLARA R. TAYLOR, Registrar.

Lubbock Chapter's First Meeting.

The initial meeting of the Lubbock, Tex., Chapter was held at the First Methodist Church Oct. 4, with Mrs. Mamie I. Neal, the dean, presiding. Mrs. Travis A. White spoke on "The Origin of the Guild" and Mrs. H. D. Woods, Jr., spoke on the purpose of the organization. Miss Imogene Webster played two Bach chorales—"O Man, Bewail Thy Grievous Fall" and "He Who Will Suffer God to Guide Him." Following the program a social hour was enjoyed at the home of Mrs. Elois Elliott.

The first public program sponsored by this chapter was presented Oct. 18 in the Aggie Auditorium at Texas Technological College. Mrs. Stuart F. Shafter, soprano, and Mrs. J. P. McConnell, accompanist and piano soloist, were the artists.

The Lubbock Chapter has a membership of twenty-seven organists and choir directors.

ROBERT E. SCOGGIN, Sub-dean.

Ministers Niagara Guests.

The Niagara Falls, N. Y., Chapter opened its 1948-49 activities with a dinner meeting held at the Evangelical United Brethren Church Sept. 21. Ministers of the churches served by Guild members were guests and the speaker was Dr. Russell Carter, head of the New York State department of education, who gave an enlightening talk on "The Relationship between Minister and Choir Director."

P. GERBER, Secretary.

The Warden's Column

The following have been appointed on the board of judges for the current anthem contest: Dr. Clarence Dickinson, chairman; Richard Keys Biggs and Dr. Eric DeLamar. A prize of \$100 is offered by the H. W. Gray Co., Inc. The anthem will be published on a royalty basis. Manuscripts must be received at national headquarters by Jan. 1.

The number of associates in the Guild has passed the 1,000-mark—1,014, to be exact. There are 331 fellows and thirty-five who have received the choirmaster certificate. In addition there are eleven associates and twenty-two fellows *ad eundem*. The number of requests being received for examination material and information is greater than ever. We are delighted, of course, with this demonstration of interest in the chief purpose of the A.G.O.

An award of \$1,000 has been offered by Mrs. Royden J. Keith, president of the National Federation of Music Clubs, in connection with a contest for young organists. The award will be made at the national biennial convention of the N.F.M.C., to be held in Dallas, Tex., March 27 to April 3. We are gratified at the interest in the musical development in young members of our profession shown by the federation. Particulars will be forthcoming later.

The following new Guild organizations are reported: Lubbock, Tex., Chapter; Orange County Branch, Middletown, N. Y.; Eastern Suffolk Branch of Long Island Chapter, N. Y., and Lake Charles, La., Branch of the Houston, Tex., Chapter.

Enjoyable visits have been made recently to the Northern New Jersey Chapter in Paterson and the Suffolk Branch and Eastern Suffolk Branch of the Long Island Chapter, in a combined dinner-meeting at Riverhead, N. Y. My plans for a Guild tour in November include the three northeastern states, thence across New York State en route for the Midwest.

As inquiries are being received unusually early, the date of national A.G.O. Sunday is announced by Dr. George Mead, chairman, for May 8, 1949, three weeks after Easter.

In the December issue of THE DIAPASON places and dates will be announced for several of the 1949 regional conventions and the 1950 national convention.

At a meeting of the council Oct. 4 the recommendation made at the business meeting of the national convention at St. Louis that a committee be appointed by the A.G.O. to confer with a committee from the National Association of Schools of Music in regard to uniformity in examination requirements was approved. This was referred to the examination committee, Dr. Philip James, chairman, and the secretary of the Guild, Dr. Harold V. Milligan, was instructed to request Dr. Donald M. Swarthout, president of the N.A.S.M., to appoint a committee. An examination for Catholic choirmasters was announced by Dr. James, to be given for the first time on May 31, 1949.

Copies of the fiftieth anniversary year-book (the most recent one published by the Guild) are still available. Every active member is entitled to a copy gratis. To others the price is \$1. Chapter members will please apply to deans. Deans and regents may obtain needed copies for a limited time by writing to headquarters.

S. LEWIS ELMER.

Wisconsin Chapter Events.

The Wisconsin Chapter opened its 1948-49 season Sept. 19 with a supper at the Kingsley Methodist Church, Milwaukee,

followed by a business meeting. Interesting reports on the national convention were made by various members. A recital after the meeting was played by Gertrude Stillman, Larry Keliher and Ruth Engelhardt, contestants in last year's student auditions. Two of these students are now members of our chapter.

On Sept. 28 the chapter presented Catharine Crozier in a recital at the Grand Avenue Congregational Church, Milwaukee. Miss Crozier's performance was excellent, her style delightful and the variety of her program appealed to the entire audience. A reception for Miss Crozier was held at the home of the dean, Mrs. Chester Muth, after the recital. Miss Crozier's program follows: "Variations on the Song of a Caballero," de Cabezon; "Sœur Monique," Couperin; Fugue in C, Buxtehude; Passacaglia and Fugue in C minor, Bach; Chorale Prelude, "My Heart Is Filled with Longing," Brahms; Symphonic Chorale, "Abide with Us, O Saviour," Karg-Elert; "Requiescat in Pace," Sowerby; "The Rhythmic Trumpet," Bingham; Prelude on "Pange Lingua Gloriosa," Edmundson; "The Fountain," DeLamar; Variations on a Noel, Dupré.

JANE KRENKEL, Secretary.

Long Island Union Meeting.

The Suffolk Branch and the newly-organized Eastern Suffolk Branch of the Long Island Chapter held their first combined meeting Oct. 5 at Riverhead, L. I., N. Y. The evening began with dinner at the Henry Perkins Hotel, with forty present. Warden S. Lewis Elmer was our dinner guest and gave us an inspiring talk on the activities of the Guild. He then presented the charter to Mrs. Edith Guldi Platt, regent of the Eastern Suffolk Branch. Other guests were Maurice Garabrant, sub-dean of the L. I. Chapter; the Rev. John Heidenreich, minister of the First Congregational Church, and Mrs. Heidenreich, and Mr. and Mrs. Alton Medsger. Mrs. Medsger, being organist of the Congregational Church, gave splendid help and cooperation in preparing for the recital which followed.

After dinner the group went to the Congregational Church in Riverhead, where Maurice Garabrant, organist and choir-master of the Garden City Cathedral, gave a splendid recital on the church's three-manual Möller organ. His program was as follows: Chorale Prelude and Fugue in A minor, Bach-Noble; "Aria da Chiesa," Composer Unknown; Larghetto and Allegro from Violin Sonata 4, Handel; "Autumn," Noble; "Chiselle," Franck; Prelude on "B-A-C-H," Biggs; Pavane, Rowley; Cantabile, Jongen; Bell Prelude, Clokey.

MILDRED RALPH, Secretary.

Six Weeks' School in Philadelphia.

The Pennsylvania Chapter is sponsoring a six-weeks' school under the direction of Ruth J. Flower, dean, and Howard L. Gamble, chairman of the program committee. The school is conducted in the First Unitarian Church of Philadelphia. Sept. 28 was devoted to a study of pronunciation for choirs. The speaker was Harold W. Gilbert, headmaster of St. Peter's Choir School. Mr. Gilbert recommended as his principal authority Webster's Dictionary. Oct. 5 was given over to a study of organ accompaniment. Mr. Gamble, the speaker, confined himself to the study of rhythm and organ tone as related to accompaniment. The subject was well illustrated with organ, solo and chorus work by Mr. Gamble's choir. Oct. 12 was spent in the study of pre-Bach music for choirs. This subject was ably presented by Dr. William Reese of Franklin and Marshall College.

The remaining topics to be discussed will be the music of Bach and eighteenth, nineteenth and twentieth century music.

ADA R. PAISLEY.

News of the American Guild of Organists — Continued

Past Deans Are Honored as Chapter in Pittsburgh Begins the New Season

The first meeting of the Western Pennsylvania Chapter season was held Sept. 20 at St. Peter's Lutheran Church, East Liberty. After dinner Dean Koch greeted members of the chapter and welcomed all past deans, in whose honor we met. An address of welcome was given by the Rev. Theodore C. Honold, pastor of the church. Dr. Julius Baird listed the past deans and pointed out the outstanding achievements of each dean's term of office. Among past deans present were Charles A. H. Pearson, Marshall Bidwell and Julian Williams. Other nationally-known organists who have headed the Western Pennsylvania Chapter include Daniel R. Philippi, Dr. Charles Heinroth, Dr. Charles N. Boyd, Arthur B. Jennings, Albert Reeves Norton and James Philip Johnston. Dr. Baird read letters of greetings from Dr. Heinroth, Mr. Jennings, Herbert C. Peabody, Earl Collins and Mr. Johnston.

The chapter welcomed back to Pittsburgh Dr. T. Carl Whitmer, newly arrived to take up his duties at the Pennsylvania College for women. Our dean gave his report of the St. Louis convention and the highlights of the week.

After the meeting a short recital was played by Madeline Emich, F.A.G.O., and Elizabeth Schoonover. Miss Schoonover played only compositions by past deans. The program: Prelude, Sarabande and Fugue, Arthur Jennings; Three Short Pastels, Alfred Johnson; "Veni Emmanuel," Alan Floyd; Corale, Karg-Elert; Scherzo from Second Symphony, Vierne; "Regina Pacis," from Symphony for Organ, Weitz.

The strength and prominence of our chapter has been due in great measure to the efforts and leadership of an illustrious list of deans since its founding twenty-seven years ago.

ESTELLE A. GRAY, Registrar.

New Members in Pasadena.

The Pasadena and Valley Districts Chapter held its first meeting of the season Oct. 11 at the Altadena Congregational Church. The program was preceded by a dinner at which the officers for the year were presented. Several new members, including organists, choir directors and subscribers, were introduced at this time. The chapter now has 111 members on its roster.

The recital was given by Ruth Bampton and David Billeter on the church's new three-manual Casavant. Miss Bampton included among her selections three of her own arrangements of MacDowell numbers, the Te Deum by Reger and two pieces by the contemporary composer Penick. Among other pieces Mr. Billeter played the Fourth Concerto and the Prelude and Fugue in E flat ("St. Anne") by Bach, and a very interesting number based on an Indian melody by Eric DeLamarter, "From the Long Room of the Sea." MARCIA HANNAH, Librarian.

Redwood Empire Chapter.

The Redwood Empire Chapter met for dinner at the First Baptist Church of Santa Rosa, Cal., Oct. 5. Miss Claudina Pfeiffer gave an interesting account of a recent visit in Holland, including in her talk descriptions of churches and organs she had seen. The musical part of the program was devoted to works for the organ in combination with other instruments. The numbers played were: Voluntary and Trumpet Tune (organ and two trumpets), Purcell; "Hymn to St. Cecilia" (violin, piano and organ), Wiegand; "O Divine Redeemer" (soprano, violin, piano and organ), Gounod; Rhapsody (piano and organ), Demarest; "Romance" and Intermezzo, from Symphonic Piece (piano and organ), Clokey. CLAIRE COLTRIN, Publicity Chairman.

Season's Plans in New Orleans.

The New Orleans Chapter held its first meeting of the season Sept. 27 at the parish-house of Christ Church Cathedral, with Dean Elise Cambon presiding. Routine business was discussed and programs for the year were outlined. These include lectures by Mrs. Clara Del Marol, director of music in the New Orleans public schools, and Dr. Leon Maxwell and

Rex Wilder of the Tulane-Newcombe School of Music; a concert by the chorus of Notre Dame Seminary, observance of Guild Sunday and recitals by Dr. Robert Baker and by members of the chapter. Dr. Baker, of New York's Temple Emanu-El and of the First Presbyterian Church in Brooklyn, will play at Christ Church Cathedral Nov. 17.

Officers for this year, besides Dean Cambon, are: Emile Robichaux, sub-dean; Mrs. Lyon K. Loomis, secretary; W. Donald George, treasurer; Jose St. Cyr, Jr., registrar; Mrs. Louis Guidry, librarian; Mrs. L. R. Lawrence and Charles Young, Jr., auditors; Mrs. Marvin Fair and Walter Jenkins, executive committee. The Rev. Girault Jones will serve as chaplain.

Various members will be hosts during the year at their churches for inspection of the instruments they play. The first was Miss Gladys Sinclair at the Napoleon Avenue Presbyterian Church Oct. 22.

W. DONALD GEORGE, Reporter.

Fall Rally in Bethlehem, Pa.

The fall rally meeting and dinner of the Lehigh Valley Chapter was held at the Hotel Bethlehem, Bethlehem, Pa., Sept. 25. A business meeting followed the dinner, with the dean, John P. Beiswanger, presiding. First on the schedule of events for the season is the Thomas B. Dunn recital in St. Paul's Lutheran Church, Allentown, Oct. 30. The date of the senior choir festival was set for Sunday afternoon, Nov. 21. This event will be under the direction of Dr. Ifor Jones.

It is the desire of the chapter to have Norman Coke-Jephcott speak to the members at the March meeting and this was discussed at some length.

SUE F. ENRIGHT, Secretary.

Rocky Mountain Chapter.

The first fall meeting of the Rocky Mountain Chapter was held Sept. 20 in the choir room of St. John's Episcopal Cathedral. Officers for the year are: Clarence Sharp, dean; David Pew, sub-dean; Henry Ruby, secretary; Alice Fellows, treasurer.

Our guest for the evening was Everett J. Hilty, instructor in organ at the University of Colorado and a member of the Boulder Branch. Mr. Hilty gave a very interesting account of the St. Louis convention, after which we went into the cathedral and listened to some excellent organ playing by Mr. Hilty.

MYRTLE FREELAND, Acting Secretary.

Wilkes-Barre Chapter Fifteen Years Old.

The Wilkes-Barre Chapter opened its season with a covered-dish supper at the home of Ruth Turn Reynolds Sept. 20. Plans for the year were outlined by the dean, Dorothy Turner. This year marks the fifteenth anniversary of the formation of the chapter, celebrated at a dinner meeting Oct. 25. It is the annual clergy-organist meeting, the speaker being the Rev. Hugh Giles of the Central Presbyterian Church, New York City.

LOUIE W. AYRE, Secretary.

"Anthems" Lancaster Subject.

The October meeting of the Lancaster, Pa., Chapter was held in Emmanuel Lutheran Church Oct. 4. The topic of the evening, "Anthems," was interestingly presented by Alfred Ashburn, organist and choir director of Christ Lutheran Church. Mr. Ashburn illustrated the anthems which he discussed by playing the main portions of them on the organ and suggested to the members present those which would be appropriate for various seasons of the church year. The evening was one which was richly rewarding to those in attendance.

At the conclusion of Mr. Ashburn's discussion the attention of the group was directed by Dean McConnell to the observance of the Isaac Watts festival to be held Monday evening, Nov. 22, in St. James' Episcopal Church.

DALE L. HERSHEY, Registrar.

Central Tennessee Chapter.

The first meeting of the Central Tennessee Chapter for the present season was held Sept. 21 in the form of a self-service supper at the Y.W.C.A., Nashville, and closed with a business meeting at which year-books were distributed and the activities scheduled therein were discussed.

On Oct. 12 a fine pastor-organist meeting was held at the Belmont Methodist Church, Nashville. After a dinner, well served by the ladies of the church, the following program was presented in the sanctuary: Prelude on "Now Thank We All Our God," Whitney; Sonata No. 1, Borowski (Mrs. Albert Thompson, organist of Immanuel Baptist Church); three anthems by a quartet from the same church: "Praise the Lord," Franck; "See Him! See How the Righteous One Dieth," Haydn; "Lo, My Shepherd Is Divine," Haydn. Alan Irwin, dean of the Ward-Belmont Conservatory of Music and organist of our host church, played the

"Benedictus," by Rowley, after which the full choir of the Belmont Church sang: "Welcome, Dear Redeemer," Franck; "Hide Me under the Shadow," Andrews, and "With a Voice of Singing," Shaw.

A short business meeting was held and four persons were unanimously elected to membership in the Guild.

Details of the recital by Marcel Dupré at Vanderbilt University Nov. 3 and the reception to follow were discussed and the matter of a recital by Virgil Fox at Fisk University coinciding with a scheduled Guild meeting was referred to the program committee to be worked out.

JAMES G. RIMMER, Secretary.

Good Church Music the Subject.

The Charlotte, N. C., Chapter opened the year's activities Sept. 27 with a forum on "What Is Good Church Music?" The meeting, held at the Second Presbyterian Church, presented as speakers Dr. Warner Hall, minister of the Second Church; John S. Quimby, Jr., minister of music of Dilworth Methodist Church, and John Paul Lucas, lay leader of the Methodist Church. Dr. Hall deplored the use of the so-called "gospel hymn" and other sentimental songs as "an affront to the majesty of God." He said that church musicians should lose sight of themselves in an effort to create an atmosphere of worship. Mr. Quimby, speaking from the musician's point of view, stressed the fact that the sole function of music in church is as an act of worship. The ministry of music, he said, is essentially part of the church's program of religious education. Mr. Lucas, speaking for the man in the pew, said that at least one hymn in the service should be familiar. He was firmly convinced that the congregation knew instinctively whether the music is presented sincerely as an act of worship or to show off the musician's talent.

Eugene Craft, dean of the chapter, presided over the meeting attended by church musicians from a wide area. A social hour with refreshments followed the program.

Bridgeport, Conn., Chapter.

A meeting of the newly-formed chapter in Bridgeport, Conn., was held in the United Church Oct. 4. Arthur C. Clifford gave a recital, the program of which was as follows: Allegro Moderato e Serioso, Sonata in C minor, Mendelssohn; Fanfare in D major, Lemmens; "Herzlich tut mich verlangen," "Das alte Jahr vergangen ist" and "In dulci Jubilo," Bach; Pastorale, Matthews; "I Am Black but Comely," Dupré; Toccata, Fifth Symphony, Widor.

HARRIS S. BARTLETT, Secretary.

Hartford Chapter Activities.

The opening fall meeting of the Hartford Chapter was held at Christ Church parish-house, Hartford, Sept. 30. Box lunches were brought by members and dessert and coffee were served by the committee.

The program was opened with greetings by the dean, Walter M. Renecker, followed by two interesting reports on the St. Louis convention by Genevieve F. Brooks and Jean Conklin. A résumé of the year's program was presented by Edward Broadhead, program chairman. The question was raised as to the advisability of holding a combined junior and senior choir festival this year, instead of separate events, and it was voted to combine the festivals in one outstanding program in the spring, using antiphonal and individual anthems. Virgil Fox and Marcel Dupré will appear in Hartford this winter under the auspices of the chapter.

After the business meeting an informal demonstration rehearsal of the boy choir of Christ Church Cathedral was conducted by Shelley T. Gilbert, organist and choirmaster of that church. The lovely floating tone quality and relaxed production were evidence of the excellent training received by the boys. Anthems representing the liturgical year were on display for those interested and the large Skinner organ in the cathedral was open for inspection.

GRACE DICKINSON BERRY, Publicity Chairman.

Indiana Members Have Grand Frolic.

Members of the Indiana Chapter were entertained royally by Mr. and Mrs. J. Byce Sconce at their beautiful home in Edinburg, Ind., Sunday afternoon, Sept. 19, from 4 to 8. Nearly 100 members and guests were present. The house is situated atop a hill and was built in 1867. It has all the charm of old-fashioned furniture which belonged to its original owner and all the colorful modern furnishings its present owners have added. The French drawing-room has both a piano and an organ. Before the picnic supper everyone explored the house and grounds. And home-baked ham on buns, with various accompaniments, never tasted better.

After that the guests assembled in the drawing-room for the program which had been planned by the chairman, Mrs. Samuel O. Dungan. Dean Matthews introduced Edwin Biltcliffe, who gave a short talk as chairman of the concert we were presenting Sunday afternoon, Oct. 24, at the

Murat Theater. Bomar Cramer, a former Indianapolis pianist and teacher, now in Texas, was to play a program with our collaboration. Mrs. Sconce made a charming master of ceremonies, and we heard everything from a take-off on M. Dupré's Bloomington appearance to a representation of Roy Rogers and Trigger. Two singers from the Second Presbyterian Church—Mrs. Helen Kendall Crandall and Mrs. Mary Ann Kreiser—sang "In an Old-Fashioned Garden" and "Whispering Hope," accompanied by Mr. Biltcliffe with very jazzy effects. Next a symphonic orchestra under "E. Power Biggs" (Ellen English) played "The Cuckoo and the Nightingale" and "Three Blind Mice" (supposedly à la Bach), with echo effects, piano and lots of brass and percussion. Then a quartet—Farrell Scott, Russell Barton, Bill English and Ray Patterson—gave several old favorites with transformed lyrics which were hilariously funny. Mary Barton gave the "Romance of a Sheik," a parody on song titles (author unknown but suspected). Gene English took off the radio soap-box drama in a clever and professionally delivered skit with background music by Dale Young. Farrell Scott then appeared as Roy Rogers, accompanied by Mrs. Mardis at the organ. Mr. Matthews improvised a concerto, chorale and toccata in abbreviated style on "A-B-C-D" in the Dupré manner. Next Clarence Elbert chose a choir regardless of any rules or reasons, and these singers performed "Sweet Adeline" line-by-line under his expert direction. The choir was masked instead of robed.

SUSAN SHEDD HEMINGWAY, A.A.G.O., Secretary.

Presents Program in Winston-Salem.

The Winston-Salem, N. C., Chapter presented its first public program of the season at St. Paul's Episcopal Church Sept. 27. Miss Mary Catharine Walker, a summer student of Seth Bingham, played the program which she had given at Columbia University last August. Miss Walker is secretary of our chapter and organist of the Augsburg Lutheran Church. The program: Prelude and Fugue in G major, Bach; "Benedictus" from Solemn Mass, Couperin; Sonata 6, Mendelssohn; Prelude on "From Greenland's Icy Mountains," Bingham; "Basse et Dessus de Trompette," Clerambault; Chorale in A minor, Franck. PAUL ROBINSON, Dean.

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News of the American Guild of Organists—Continued

Annual Pastor-Organist Dinner.

The Springfield, Mass., Chapter opened its fall season Sept. 20 with the annual pastor-organist banquet. The Agawam Congregational Church acted as host, with the ladies' aid serving dinner. The speaker of the evening was Edward B. Gammons, musical director of the Groton School, Groton, Mass. Mr. Gammons urged the cooperation of organist, choir and clergy in assuming responsibility for fostering taste and judgment of good church music.

At the business session plans for the year were talked over, with the chairman of each committee giving a brief summary of coming events. After the meeting there was an opportunity to examine the organ in the Agawam Church, of which Mrs. Andrew G. Toussaint is organist.

Mrs. David J. Strong, Secretary.

Ministers Are Guests in Lansing.

The Lansing, Mich., Chapter held its first fall meeting Sept. 28 at the Westminster Presbyterian Church, preceded by a dinner served by the ladies' aid. Ministers of the churches represented in the chapter's membership were guests.

Dr. William H. Barnes, author of "The Contemporary American Organ," was the evening speaker. Between his lecture and a period in which Dr. Barnes answered questions previously submitted, George Fisher, minister of music at the host church, played a short recital designed to show the resources of the organ. Ranging from pre-Bach to contemporary works, the program included: Fantasy on the Song "Un freudt verzer," Hofhaymer; "Dearest Jesus, We Are Here" and Sonatina from "God's Time Is Best," Bach; Prelude and Fugue in F minor, Handel; "Dreams," McAmis; "Clouds," Ceiga; "Te Deum Laudamus," Clausmann.

The various ministers were introduced, as well as guests from Battle Creek and Jackson.

Current officers are: Paul Eickmeyer, dean; Marguerite Gordon, sub-dean; Jean Kirker, secretary and treasurer; Jan Weaver, registrar.

JAN WEAVER, Registrar.

Guild Service in Grand Rapids.

The Western Michigan Chapter held its annual Guild service at the Central Reformed Church in Grand Rapids Oct. 11. The Rev. T. S. Buchmueller, pastor of St. John's Evangelical and Reformed Church and chaplain of the Guild, delivered the address, comparing our services with that of David, the king's musician, who had the vision of the perfect temple of God and His kingdom. The Central Reformed Church choir, under the direction of Albert McConnell, organist and director, provided the music for the service.

The service was preceded by the monthly dinner and business meeting. After the service the members, with the choir of the church, sang anthems and enjoyed a social hour.

Mrs. VAUGHN KERSTETTER,
Corresponding Secretary.

Auspicious Opening in Houston.

The Houston, Tex., Chapter was entertained at a tea Sunday, Sept. 19, by Sub-dean Edwin Cady and Mrs. Cady. It was an auspicious beginning for the season and largely attended. At the first business meeting Dean Alex Kevan and Mrs. Ray Lasley reported enthusiastically on the national convention. Program Chairman Edwin Cady announced that Bernard Piché would appear in recital Nov. 13, Alexander Schreiner in March and Richard Purvis in April. Mr. Kevan concluded the meeting with a short discussion on English music, both old and new, and illustrated some of the numbers at the three-manual Casavant organ. The program consisted of numbers by Thomas Arne, John Ireland, Giles Farnaby, Alec Rowley and others.

WILHELMINE BIXLER GREENE, Secretary.

Auburn, N. Y. Chapter.

The annual meeting of Auburn, N. Y., members and their clergy was held at the First Baptist Church Oct. 11. An unheard-of, humorous skit was presented by a few of the members, led by Mrs. Leslie Bryant. The clergy provided entertainment in the form of a chalk talk by the Rev. George E. Davies, who, with smudgy fingers, rendered an inharmonious version of "Onward, Christian Soldiers."

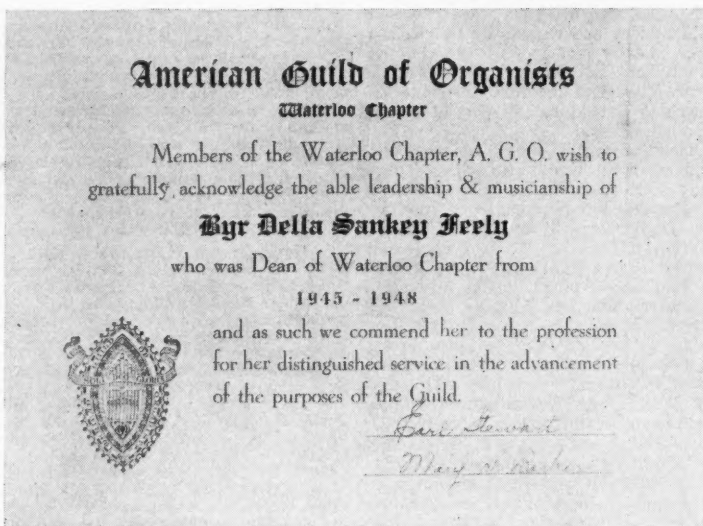
Mrs. J. D. JAMESON, Registrar.

Wheeling Chapter as Guests.

The Wheeling, W. Va., Chapter was entertained by Dean and Mrs. Robert Chapman at the first meeting of the season late in September. Dean Chapman presided and reported interesting incidents at the national convention. He emphasized that the organization should include all organists and choir directors in this vicinity.

Fred Schade, chairman, outlined the programs which have been planned. The next was to be an event Oct. 19 in the Schroeder music store, with ensemble numbers using pianos and Wurlitzer organs. Recordings made at the Guild fes-

HOW AN A.G.O. CHAPTER HONORS A FORMER DEAN



At the meeting of the Waterloo Chapter held in Waverly, Iowa, Oct. 12, chapter members honored Byr Della Sankey Feely, retiring dean, by presenting her with an engraved scroll for "her able leadership and musicianship" and for "her distinguished service in the advancement of the purposes of the Guild."

This is the third occasion within the past six months that chapter members have shown their appreciation for Mrs. Feely's seven years of service as secretary, sub-dean and dean. On May 9 the chapter, in cooperation with Grace Methodist Church, held a reception for her

after her spring recital. On that occasion Mrs. Feely's choir presented her with an orchid corsage. Mrs. Feely was again honored at the May dinner of the chapter, when members presented her with a gift.

Byr Della Sankey Feely has given recitals throughout the summer. Her most recent performances were Aug. 19 for the state conference of Seventh-Day Adventist churches in Cedar Falls, Iowa; Sept. 10 in the First Methodist Church, Geneseo, Iowa, and Sept. 19 in St. John's Lutheran Church, Nashua, Iowa, which was celebrating its fiftieth anniversary with the dedication of a new organ.

tival held in St. Matthew's Church were heard, as were other records of outside choirs and organists.

A buffet supper concluded the evening.

Los Angeles Chapter.

The first meeting of the Los Angeles Chapter with William G. Blanchard as dean was held at St. James' Episcopal Church in Los Angeles Oct. 4. After dessert was served by Sub-dean Anita Priest and her committee we heard a brilliant recital by Barron Smith, a recent graduate of Curtis Institute in Philadelphia. His program showed mastery of the organ and his registrations displayed sensitive taste in tonal coloring. His interpretation of the Dupré "Trois Elevations" was particularly impressive. An unusually large audience was present.

Mr. Smith played: Prelude and Fugue in A minor, Bach; "Trois Elevations" and "Cortege et Litanie," Dupré; "Chartres" ("Noel Varié"), Purvis; "La Nativité," Langlais; "Soul of the Lake," Karg-Elert; Passacaglia, Sowerby.

Echoes of St. Louis in Dallas.

Picturesque Arlington, at Lee Park, Dallas, was the scene on Sept. 20 of the Texas Chapter's first meeting of the season. The nature of this gathering was a reception in honor of the patrons and the entertainment was a "fun-fest." After a short business session, at which Dean Blomdahl presided, Robert G. Evans gave a half-hour recital on the Baldwin electronic organ. This was followed by a report of the St. Louis convention by Katherine Hammons, regional chairman. Norman Fischer led the members in the singing of some of the Guild songs.

The entire program consisted of two skits patterned after some of the humorous high-lights seen in St. Louis. The participants were mainly those who had gone as delegates. The first skit was the "new" organist of the Fourteenth Street Baptist Church, who was interrupted many times during his Monday morning planning of next Sunday's music. V. Earle Copes was the organist—Percy Twinkles. Henry Sanderson and Mrs. Sanderson were the Rev. and Mrs. Plushbottom; Norman Fisher, chairman of the music committee; Jane Manton Marshall, applicant for the job of soprano soloist. Mrs. Marshall was attired in raincoat and galoshes and sang Mozart's "Alleluia" amidst much coughing and sneezing. A quartet—Mr. and Mrs. Sam Parker and Mr. and Mrs. Elliot Marshall—rehearsed "Whispering Hope" and displayed a marvelous ability to sing in four different keys at the same time.

The second skit was a take-off on E. Power Biggs and a symphony orchestra of eight pieces. C. A. Snyder presided at the console, playing with classic touch "Three Blind Mice." Henry Sanderson, as cymbal player, banged together two large iron stew vessel lids. The other players

with a motley array of toy and legitimate instruments were Mrs. Henry Sanderson, Mr. and Mrs. Sam Parker, Mr. and Mrs. Elliot Marshall, V. Earle Copes and Alice Knox Fergusson. Bubble gum was used and handed around during the performance and over all floated the soap bubbles blown from Mrs. Sanderson's horn (pipe).

After the program refreshments were served, Mrs. Bruce Dougherty and Alice Knox Fergusson presiding at the punch bowls.

ALICE KNOX FERGUSSON.

Dinner of Akron Chapter.

The first meeting of the 1948-49 season of the Akron Chapter was a dinner Oct. 11. Miss Louise Inskip, the newly-elected dean, presided at a brief business meeting and introduced the new officers: Mrs. Vance S. Keister, sub-dean; Miss Marie Beldier, secretary; Robert Osmun, treasurer; Miss Anne Felber, registrar; Mrs. Edward Davis and Mrs. Henrietta Griswold, auditors.

ANNE FELBER, Registrar.

Oklahoma Chapter.

The Oklahoma Chapter met the night of Oct. 5 in Trinity Episcopal church-house, Tulsa. About forty assembled for dinner and the program. The principal feature of the evening consisted of reports of delegates to the convention in St. Louis by Mildred Hawks, Mrs. G. U. N. Yates, Mrs. Gordon Psalmonds, Nell Doering and Ethel Kolstad.

Dean Hine appointed a committee to advise churches relative to the purchase of a new organ. The committee consists of Edward A. Flinn, Mrs. G. U. N. Yates and John Knowles Weaver. The dean announced the formation of a branch chapter at Bartlesville, with Mrs. Yates and Mrs. Gordon Psalmonds as co-workers for this project.

The Oklahoma Chapter is to entertain the Oklahoma City Chapter Nov. 5. There will be a dinner at St. Paul's Methodist Church, for which Mrs. C. H. McClure is chairman. A recital will be given at the First Methodist Church by the brilliant young concert organist Jeanne Gentry Waits, who is organ instructor at the University of Tulsa.

JOHN KNOWLES WEAVER, Sub-dean.

Metropolitan New Jersey Chapter.

The Metropolitan Chapter went to Morristown, N. J., for its October meeting. Burnett Andrews, organist and choir-master of St. Peter's Episcopal Church, was host to forty-six members of the Guild at dinner in the Old Mill Town-house. Ernest J. Parsons, carillonneur of St. Peter's, gave a recital on the thirty-six bell carillon. The members were privileged to climb the steps of the bell tower and watch Mr. Parsons play.

The principal feature of the evening was a recital by Mr. Andrews. He is a graduate of Syracuse University, was a pupil of Lynnwood Farnam and has been at St. Peter's since 1930. The organ, a four-manual Aeolian-Skinner, is one of

the first installed in this country by G. Donald Harrison. The program was as follows: Three Chorale Preludes on "Glory Be to God on High," Bach; Chorale Prelude, "Hark, a Voice Saith 'All Are Mortal,'" and Fugue in G minor (the Lesser), Bach; Chorale in E major, Franck; Chorale Prelude, "O God, Thou Faithful God," Brahms; Sketch in D flat, Schumann; Chorale Prelude on "Eventide," Parry; "Electa ut Sol," Dallier.

HELEN TYSON, Registrar.

Toledo Chapter Hears Gore.

The opening meeting of the 1948-49 season of the Toledo Chapter was held Sept. 21 at the Washington Congregational Church, where Dean Thomas A. Curtis is the associate minister and minister of music. The members enjoyed a dinner served by the Pilgrim Fellowship Society of the church and then adjourned to Scrooby Hall, where a business meeting was held. The major part of the evening was occupied with a discussion of present-day church music. Professor Richard T. Gore, director of the conservatory of music at the College of Wooster, was the leader of a lively discussion. Special guests were ministers of city churches who were invited so that they could hear Professor Gore's remarks.

The program offered to members of the Toledo Chapter this season is full and varied. The regular meeting is scheduled for the third Tuesday of the month, with many other days listing features, which include: Panel discussion of anthems for church services in general, conducted by four leading Protestant ministers of music in Toledo; talk on Dupré's master class work in Chicago by Margaret Webber; discussion of the organ and choral works of Bach, led by Dr. Albert Riemschneider; discussion of Catholic church music, particularly plainchant and polyphony, by Dr. Clifford A. Bennett, national director of the Gregorian Institute of America; recitals by Virgil Fox, Claire Cool, Walter Baker and Alexander Schreiner; church music festival and seminars to be conducted at the Toledo Museum of Art under the direction of Dr. John Finley Williamson.

Other items on the entertainment and educational menu include the showing of motion pictures of Alaska by Alex Arndt of Toledo, a lecture on "United World Federalists" by a nationally known speaker, and a Twelfth Night dinner for the chapter. Recitals and choral concerts prepared and presented locally by A.G.O. members as usual will provide weekly musical attractions throughout the season. In addition the Toledo Museum of Art, A. Beverly Barksdale, supervisor of music, will present a varied program of symphonies, soloists and choral groups in addition to an extensive program of music appreciation for the public.

The October meeting of the Toledo Chapter was held at St. Mark's Episcopal Church in Toledo Oct. 19. The program consisted of two features—a discussion of the events of the national convention in St. Louis by two Toledoans who attended, Thomas C. Andrews of Sacred Heart Church and the Gregorian Institute of America and Harold Harder, organist and choir-master of Collingwood Presbyterian Church and Collingwood Temple; and a discussion of anthems for the Protestant service, conducted by Mr. Harder, Miss Mary Willing of St. Mark's Episcopal Church, Dale Richard of the First Congregational, H. S. Boynton, Epworth Methodist Church, and William Engelke of St. Paul's Lutheran Church. The anthems discussed were on display for the members' inspection and several specially recommended were sung by members of the Guild.

Walter Baker of Philadelphia gave a recital in the peristyle of the Toledo Museum of Art the evening of Oct. 11. A reception for the artist was held at the Hillcrest Hotel in Toledo. The recital was presented in cooperation with the Toledo Museum of Art.

THOMAS C. ANDREWS, Chapter Reporter.

Central Ohio Chapter.

The Central Ohio Chapter opened the season with an interesting meeting at the home of Mrs. A. C. Elde Sept. 13. Dean Wilbur Held presided and plans for the year were discussed in detail. After the business session H. Leroy Lynn gave a report of the national convention and A. M. Sebastian told of his recent European trip, showing pictures of his travels. A pleasant social hour with refreshments followed.

The annual potluck dinner, which has become a tradition at the M. Emmet Wilson home, was held Oct. 11. Games were in charge of Sub-dean Norman Broadway.

The Central Ohio Chapter has initiated a concert series consisting of three recitals during the season. Marcel Dupré played Oct. 22 at the Broad Street Presbyterian Church. Richard Ross will give a recital Feb. 16 on the First Congregational Church organ and the third artist will be announced later.

MABEL A. POPPLETON, Secretary.

News of the American Guild of Organists — Continued

Open House in Chicago.

The Illinois Chapter began its activities for the new season auspiciously on Oct. 19 with an "open house" at the Cordon Club in Chicago. More than 100 members and friends were present to hear informal talks, announcements of future events and an address by Charles Fabens Kelley, assistant director of the Art Institute, who made interesting comparisons of art and music. Guild certificates were presented by Dr. William H. Barnes to the four members of the chapter who passed the examinations this year. John L. Lewis, F.A.G.O., Walter Flandorf and others spoke on topics concerning the relations of organists and their churches and Mrs. James Reeder, Bloomington, Ill., was introduced and told of her long experience as an active organist. Refreshments were served and the organists renewed fellowship over the coffee cups, the cake and the candy.

Broadcasts from University of Illinois.

Ellisabeth Hamp gave the first recital in a new series of organ broadcasts over radio station WILL at the University of Illinois Friday morning, Oct. 1. This series is sponsored by the East Central Illinois Chapter and is heard every Friday at 10:30. Station WILL has power of 5,000 watts and broadcasts on a wavelength of 580 kilocycles. The station is heard all over the state of Illinois, as far east as Indianapolis and up into southern Wisconsin and Michigan. Mrs. Hamp was the first dean of the East Central Illinois Chapter. She is organist and co-director of music at the First Presbyterian Church of Champaign. Her radio program consisted of: "Psalm 19," Marcello; Larghetto from "Solomon," Boyce, transcribed for organ by Mrs. Hamp; Toccata in D minor (Doric), Bach; Scherzo in E major, Glugout; "Comes Autumn Time," Sowerby.

Oct. 8 the Guild presented a recorded program by E. Power Biggs, since the auditorium in which the broadcasts originate was not available. Oct. 15 the recital was played by Kenneth Cutler, present secretary and former dean of the chapter. Mr. Cutler's program consisted of: Prelude in B minor, Bach; Cantabile in B major and Finale in B flat major, Franck. Russell Hancock Miles, professor of music at the University of Illinois, played the recital Oct. 22.

The first meeting of the new season brought the East Central Illinois Chapter together in one of the studios of station WILL. After a brief business meeting conducted by the new dean, Paul Pettinga, the chapter was conducted on a tour of the station and given a demonstration of broadcasting techniques in connection with the FM affiliate of WILL (WIUC), which was on the air at the time. After the tour there was a report by members who had attended the national convention in St. Louis last July. The evening was rounded out with interesting recordings of organ music, including the Fifth Triosonata of Bach, played by Carl Weinrich, and Dupré's Variations on a Noël, played by E. Power Biggs.

Tuesday evening, Oct. 26, the chapter held a reception for Marcel Dupré after his recital at the University of Illinois Auditorium. The reception was held at Canterbury House, the foundation which serves Episcopal students at the university.

For its November meeting the chapter has planned a joint meeting with the Decatur and Springfield Chapters, which will mark a visit by S. Lewis Elmer, warden of the Guild.

Decatur, Ill., Chapter.

The Decatur, Ill., Chapter met Oct. 12 for its monthly meeting at the Brintling funeral home. The meeting was in charge of Dean Paul Swann, who led the group in making plans for the recital by Dr. Frank W. Asper Oct. 26 in Westminster Presbyterian Church. Plans were discussed for future concerts and meetings.

After the business meeting Mrs. Thompson, organist of the First United Brethren Church, played two numbers demonstrating the new Consonnata organ recently installed in the funeral home. All the organists tried their hand at playing the instrument.

HAROLD L. TURNER,
Publicity Chairman.

St. Joseph Valley Chapter.

The opening meeting of the 1948-1949 season for the St. Joseph Valley Chapter was held Sept. 28 in the First Evangelical United Brethren Church of Mishawaka, Ind., with Miss Ivah Newman, minister of music, and Mrs. William E. Perrin, organist, acting as hostesses. After dinner the Rev. Ernest Roesti, pastor of the church, welcomed the group and Albert P. Schnaible, newly-elected dean, spoke on tentative plans and introduced the incoming officers as follows: Miss Margaret Hinkle, sub-dean; Mrs. C. M. Mitchell, secretary; Miss Ella Stanz, treasurer, and Mrs. William E. Perrin, registrar. Miss Hinkle gave a general outline of the pro-

A.G.O. STUDENT GROUP AT UNIVERSITY OF FLORIDA



THIS PICTURE SHOWS members of the Guild student group at the University of Florida, Gainesville, taken at the console of the Skinner organ in the university auditorium after the annual students' recital May 23. Reading from left to right in the front row are Richard Busby, Wil-

liam Weaver, Jr., Mrs. E. Ruffin Jones, Miss Charmaine Linzmayer, Claude L. Murphree, F.A.G.O. (at the console), Mrs. Kenneth McCutchan, William Loucks, Robert Fort and Thomas Fay. Back of the console are Paul Langston and Douglas Johnson.

grams to be sponsored throughout the year, including two recitals by prominent organists and the annual spring festival by the combined choirs of South Bend and Mishawaka. At 8 o'clock a program was given in the church auditorium, opening with organ numbers by Mrs. Perrin and vocal selections by Mr. and Mrs. Glen Hunt of Mishawaka. A feature of the program was the sound motion-picture "Singing Pipes," showing a trip through the Casavant organ factory of Canada and including a short organ recital.

DORIS E. PERRIN, Registrar.

Picnic Supper in Waterloo.

The Waterloo, Iowa, Chapter met Sept. 14 at the Church of the Brethren for a picnic supper, with Miss Mary Hamer as hostess. Earl Stewart, the new dean, presided at the panel discussion of the convention at St. Louis, which was attended by four members—Earl Stewart, Mrs. Ellen L. Parrott, Miss Olive Barker and Mrs. Byrdella Feely.

The 1948-49 officers are: Dean, Earl Stewart; sub-dean, Mrs. Ellen Law Parrott; secretary, Miss Mary Hamer; treasurer, Miss Lucille Schmidt; registrar, Mrs. Rose Bueneke.

MRS. ADELAIDE E. ALTLAND.

Emphasize the Examinations.

Of special value and interest was the account given to the Northern California Chapter by Bernard Meiger of his study and preparation for the associateship examination successfully passed by him last spring. Speaking at the home of Sub-dean Kathleen Luke Sept. 27, he listed all the textbooks which had helped him. It is hoped that his example will inspire others to try for the examinations.

On Oct. 19 two of our members, Marilyn Purnell of Mills College and Richard Weeks, organist of Calvary Presbyterian Church, San Francisco, gave a program of organ music at St. Patrick's Church, San Francisco.

November events will include an organ and orchestra recital Sunday afternoon, Nov. 17, by Ludwig Altman, at Temple Emanu-El, San Francisco, and a recital Nov. 16 at Calvary Presbyterian Church, San Francisco, by Lucille Blake.

FREDERICK FREEMAN, Registrar.

San Joaquin Valley Chapter.

The San Joaquin Valley Chapter met Oct. 3 at the First Christian Church in Fresno, Cal., for a dinner and a choir clinic. Raymond Moreman of the University of California in Los Angeles was a guest and conducted the clinic. The evening was spent in singing the music which has been selected for a spring choir festival, which Mr. Moreman will direct and which will be presented by the combined choirs of Fresno churches.

Among attractions planned by this chapter are the appearance of David Craighead Oct. 25, Marcel Dupré Jan. 3 and St. Olaf's Choir in February.

At the meeting Sept. 8 in the home of Tryon Richards there were reports from the members who attended summer schools and conferences. Carl Kronberg, who was at Northwestern, was the first speaker. James Winter gave an interesting talk on counterpoint, Mrs. Evelyn Hare reported on the California Music

prevent him from attending meetings. The sub-dean, Bertha Parrette, was then elected in his place and Nyla Lawlor as sub-dean.

The program for the year was read. In April, 1949, the chapter is bringing Virgil Fox for a recital. An interesting year is anticipated, with recitals by students and local artists. The monthly meetings are to be held at churches, with the organist of each church giving a short recital.

The meeting was followed by an interesting and informative talk by Edward Borgens on "Organs Old and New," illustrated by pipes which Mr. Borgens explained about and records of organ tones both baroque and modern. The meeting closed with light refreshments served by Mrs. Kennedy and Mr. Borgens.

IRENE MITCHELL GRAHAM.

Plans for San Jose Chapter.

The San Jose, Cal., Chapter held its first meeting of the fall season Sunday afternoon, Oct. 17, at the First Methodist Church in San Jose. A reception was held for prospective members. Attending were regular members, new organists, choir directors and other guests.

We were fortunate in being able to have Miss Kathleen Luke, regional chairman, address us. Miss Luke, who is organist of All Souls' Episcopal Church in Berkeley, Cal., gave an inspiring report on the convention in St. Louis. Miss Luke also reported that a regional convention of the western states will be held next July in San Francisco.

Officers for the year were introduced to the group. They are: Iru Price, dean; Reginald Greenbrook, sub-dean; Marion Tiedeman, secretary; Mildred Butler, treasurer, and Marjorie Bonde, recorder. The membership committee, under Viola Gustafson, is making personal calls on prospective members throughout the year. Activities are being planned by a central program committee composed of Richard Jenson and William Erlendson, both of the San Jose State College music faculty, and Reginald Greenbrook. Meetings will be held in various towns, using our own talent as much as possible, and a combined choir festival is planned. Three recitalists to appear this year are Bernard Piché, Marcel Dupré and Richard Ross. This will be Mr. Ross' first trip to this coast.

MARJORIE MARSHALL BONDE, Recorder.

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News of the A.G.O.—Continued

Pittsburgh Chapter Hears Dupré.

At the invitation of Dr. Julius Baird and the church authorities, the second event of the year for the Western Pennsylvania Chapter took place at Calvary Episcopal Church, Pittsburgh, Sunday evening, Oct. 17, when the opportunity was offered to hear Marcel Dupré. A dinner at the Kenmawr Hotel preceded the service and recital and several distinguished guests were present. Besides Mr. Dupré and his wife, Mayor David L. Lawrence and Mrs. Lawrence were guests. Another visitor was Dr. John S. Marshall, professor of philosophy at the University of the South, Sewanee, Tenn. After the dinner Dean Koch called upon the Rev. William W. Lumpkin, rector of Calvary Episcopal Church, to say a few words, and then Dean Koch introduced Mr. Dupré and his wife and Mayor and Mrs. Lawrence and other guests.

After dinner we adjourned to the church for the recital, which followed choral evensong. ESTELLE A. GRAY, Registrar.

Louisville Chapter Incorporated.

The Louisville Chapter began its fall program in September and has had two well-attended dinner meetings at Christ Church cathedral-house. The executive committee has had several meetings and is making plans for a better and bigger chapter. One thing accomplished is the incorporation of the chapter.

A project which is arousing enthusiasm and interest among music-lovers of Louisville is the bringing to the city by the Guild of Marcel Dupré Nov. 18. The Guild has employed the services of Sam Hyman, publicity man, and hopes to fill the large city auditorium to capacity.

The Guild regrets to be compelled to accept the resignation from the executive committee of W. Lawrence Cook, a charter member of the Guild, who has moved to Boston, and Mrs. Arthur Almstead, a faithful member for many years. Robert Hurst was appointed to fill one of these vacancies.

FLORENCE L. RITTER, Registrar.

Dinner at Williamsport, Pa.

A dinner meeting of the Williamsport, Pa., Chapter was held Oct. 2 at the Village tea-room. Many new members were enrolled. Plans were made for a hymn festival at the Covenant-Central Presbyterian Church in commemoration of the 200th anniversary of Isaac Watts. Plans were also made for the first in the series of recitals for this season, which will take place Nov. 22, when Virgil Fox will play at the First Evangelical United Brethren Church.

JOHN K. ZORIAN, Secretary.

Berkshire Chapter.

The Berkshire Chapter held the first meeting of the season Sept. 20 at the First Methodist Church in Pittsfield, Mass. Members and friends enjoyed a dinner, followed by a business meeting. Plans were made for the first annual choir festival, Oct. 24, at the same church, Miss Rachel Quant directing, and for a recital Nov. 22 at the First Congregational Church in Pittsfield by Catharine Crozier. A special drive for new members and subscribing members was voted an immediate necessity.

MARGARET READE MARTIN, Registrar.

Rhode Island to Have Big Season.

The opening event of the Rhode Island Chapter's 1948-1949 season was a picnic at the home of Mr. and Mrs. Kay Moore in Greenville Sept. 25. Over sixty-eight members heard Dean Hollis E. Grant announce the year's program, which had been drawn up by the officers and executive committee at a board meeting Sept. 20.

The first event in October was a lecture by Fred Sternfeld on "Demonstration of Music for Films," in the Faunce House Theater (Brown University) Sunday afternoon, Oct. 17. This interesting lecture was illustrated by reels from "Best Years of Our Lives" and "The St. Louis Story." On Oct. 25 the Guild was to present Fred Cronhimer, organist and choirmaster at Grace Church in Providence, in a recital at that church.

The Brown University music department has extended invitations to two notable events in November. One will be a choral and organ program by William Dineen and the Brown chapel choir Nov. 17 and the other will be the annual Lownes Memory Day recital, to be given by Charles M. Courboin at Sayles Hall Nov. 30. Dec. 13 the annual Christmas party will be held at St. Stephen's Church.

From January through May of 1949 a series of recitals will be given by Miss Elizabeth Papineau, William Pickett, Miss Charlotte Bellows and Mrs. Mildred McCurdy. Francis Madeira and William Dineen will give an organ and piano recital in February.

In order to meet the need for study of various phases of church music a committee in charge of Roy Bailey is formulating plans for study groups to meet once a week for a period in the fall and again in the spring. The dean has been concerned also with the question of job placement of organists. With requests from churches averaging five a week, the

executive committee decided on a plan to help both the churches seeking organists and organists seeking positions. The situation has arisen as a result of the shortage of trained church musicians, which is due largely to the low pay offered by many churches. Dean Grant has authorized the secretary, Mrs. Helen J. Irons, to keep a list of available church musicians who have expressed a desire for positions and a list of churches that wish to hire organists. These lists will be kept confidential by Mrs. Irons.

The executive committee elected Howard A. Scholtz of St. Andrew's Episcopal Church and Lawrence N. Pratt, organist at First Church of Christ, Scientist, to serve as executive committee members until 1950. They will fill the unexpired terms of Ralph A. Harris and Richard Klausli.

Bessie W. Johns, Registrar.**Macon, Ga., Chapter.**

The first fall meeting of the Macon Chapter took the form of a buffet supper at the home of the new dean, Mrs. Hal C. King, Oct. 4. Mrs. Albert A. Jelks gave an interesting report of her trip to the national convention in St. Louis. This was followed by a resume of musical events throughout the preceding month by Mrs. Gladstone Jackson.

The program committee for the coming year was announced as follows: Roy Domingoes, chairman, with Miss Dorothy Simmons and Miss Fannie Matthews as co-chairmen. The program outlined is one that will consider different phases of the fundamentals of music and worship.

MRS. MAUDE BRADLEY LEE, Corresponding Secretary.

Programs of Alabama Chapter.

The Alabama Chapter met Sept. 12 at the home of Myrtle Jones Steele with Mr. and Mrs. Robert Kirby as hosts. A program of vocal selections by Mrs. Reuben Martinson, accompanied by Leona Golden; violin solos by Mildred McClellan, accompanied by Mrs. Robert Kirby, and two piano selections by Barbara Thoman and Everett Pittman was presented.

The meeting Oct. 12 was held in the choir-room of the First Methodist Church. The subject, "Plan of Music in the Worship Service," was led by Vernon Skoog, sub-dean. Hugh Thomas discussed church repertoire, Reuben Martinson tempo and dynamics, Vernon Noah vocal technique and Minnie McNeill Carr organ registration for solos, anthems and hymns.

MYRTLE JONES STEELE.

Memphis, Tenn., Chapter.

The opening meeting of the 1948-49 season for the Memphis, Tenn., Chapter was held at Trinity Methodist Church Oct. 4. Forty members attended the dinner, at which Robert E. Griffin, dean, and Albert Rabb, program chairman, presided. Plans were discussed for a recital by a visiting organist and several new members joined. Announcement was made of musical activities in the city for the month.

SALINA KELLOGG ACREE, Corresponding Secretary.

Fort Worth Chapter.

The Fort Worth, Tex., Chapter held a dinner meeting Oct. 11 at the First Christian Church. Miss Janie Craig, the dean, introduced guests from Dallas and Denton. Five colleagues were voted into membership, bringing our total number of members to seventy-eight, with more than fifty patrons in addition.

After the meeting a recital was played by Dale Peters, talented pupil of Mr. George Orum, at the First Presbyterian Church.

ELIZABETH HOUSE, Secretary.

Central New York Chapter.

The Central New York Chapter met Oct. 4 in Rome with Horace Douglas for an impromptu program of organ and piano music and a short business session. Gilbert Macfarlane of Watertown, the dean, presided.

Speakers for the coming months include William E. Zeuch, who will speak on organ construction at the Nov. 2 meeting; Berrian Shute, professor of music at Hamilton College, and Canon West of the Church of St. John the Divine, New York City. The December meeting will be an informal Christmas party, with one of the church choirs participating. In January we hope to have David Craighead for a recital. A piano and organ program, open to the public, and a junior choir festival will round out the season's activities.

DORIS L. THORNE, Registrar.

Utah Hears About Convention.

A detailed report on the national convention of the American Guild of Organists in St. Louis was given by a former dean, Henry W. Thornton, as the highlight of the meeting of the Utah Chapter Oct. 9 in the Lion House Social Center, following a dinner attended by thirty-five members and friends. Mrs. Vera Frey Beason, chairman of the program committee and a member of the board of directors of the National Federation of Music Clubs, also gave a report on a recent meeting in Chicago, laying stress on the work done by the federation for music and musicians in war-devastated countries. A description of the Eastman School of Music and the organ depart-

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ment in particular was given by Clawson Cannon, Jr., a member of the faculty of Brigham Young University and a graduate of the Eastman School.

ELEANOR H. TODD, Registrar.

Dr. Peaker at Niagara Falls.

Dr. Charles Peaker, F.R.C.O., distinguished organist of Toronto, was heard in a recital sponsored by the Niagara Falls Chapter Oct. 5 in St. Paul's Methodist Church. Dr. Peaker is a member of the faculty of the Royal Conservatory of Music in Toronto, organist and choir-master of St. Paul's Church and conductor of the Hart House Glee Club of the University of Toronto.

Assisting Dr. Peaker in the program was his 11-year-old daughter Marie, an accomplished pianist. The program was as follows: Toccata in F, Bach; Fugue on "B-A-C-H," Schumann; "Corrente e Siciliano," Karg-Elert; "Benedictus," Karg-Elert; Two Versets on "Ave Maris Stella," Dupré; Chorale in B minor, Franck; Concerto in D major, for organ and piano, Haydn; Toccata in F, Widor. A good-sized audience was in attendance and the excellent program was thoroughly appreciated.

ELSA VORWERK, Sub-dean.

Missouri Chapter Opens Season.

To start the 1948-49 season the Missouri Chapter presented Paul Friess, F.A.G.O., in a recital at the Episcopal Church of St. Michael and St. George, St. Louis, Sept. 27. His selections showed the many tonal possibilities of the new Möller organ. The program was as follows: Suite in F major, Corelli-Noble; Prelude and Fugue in D major, Bach; "Ballade," Clokey; Larghetto, Jongen; "Bell Benedictus," Weaver; Festal March, James.

The recital was preceded by a dinner and a short business meeting conducted by the dean, Mrs. Gladys Winer Walker. The Missouri Chapter now has about 200 members and is still growing.

ROBERT M. WEBBER, Publicity Chairman.

Hosts to Rochester Chapter.

The first meeting of the new season of the Rochester Chapter was held Sept. 28 in the parish-house of the West Avenue Methodist Church. David Berger, organist of the church, and Mrs. Berger acted as hosts for an informal social meeting. At the brief business session Dean J. Elmore Jones presented reports from the program and recital committees, outlining the schedule of winter activities. Besides the monthly meetings, a series of three recitals and the annual minister-organist dinner have been planned.

With business disposed of, Mr. Berger took charge as master of ceremonies for a well-planned evening of games and con-

tests, concluding with refreshments served buffet style in the dining room.

J. H. RICHMOND, Registrar.

Southern New Jersey Chapter.

The first fall meeting of the Southern New Jersey Chapter was held Sept. 28 in Bridgeton. A social time was enjoyed at dinner in the Mar-Russ Grill. This was followed by a forum on Guild examinations at the First Presbyterian Church. Dean Lowell Ayars gave a word of welcome to the colleagues and their friends. Charles Wright, F.A.G.O., program chairman, conducted the forum and presented tests which proved our skill.

Programs for the year were distributed. The schedule of events is as follows: November—A visit to Atlantic City, N. J. December—Christmas party. January—Organ tour. February—Choral festival. March—Organ recital. April—Organ repertory. May—Dinner, annual meeting and election and colleagues' recital.

CARRIE E. LIVINGSTON, Secretary.

Student Group Reorganized.

A special reorganization meeting of the Middle Tennessee State College student Guild group was held Oct. 11 in the music department of the college at Murfreesboro. Regular meetings are held on the third Tuesday evening of each month.

Program plans for the year include trips to the organs in local churches, discussions of each instrument, to be led by the church organist, and short recitals on each organ. A trip to Nashville will be made Nov. 3 to attend the recital of Marcel Dupré on the Vanderbilt University organ.

The 1948-49 season opened under the leadership of the following officers: Betty Brown Tipps, president; Jane Anderson, vice-president; Martha Massey, corresponding secretary; Ruth Ann White, recording secretary; Lynn Pack, treasurer.

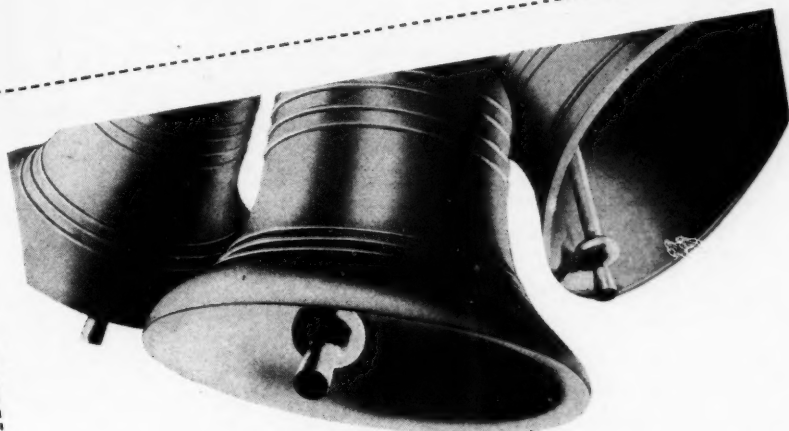
During the past year nine members of the Middle Tennessee State College group held posts in local churches. Our supervisor is Mrs. Nell H. Wright of the college music faculty.

BETTY BROWN TIPS, President.

MONMOUTH COLLEGE announces the sixth annual J. B. Herbert memorial Psalm-tune competition, with a prize of \$100 for the best setting of a prescribed metrical version of Psalm 90 in four-part harmony for congregational singing. The contest is open to all composers and closes Feb. 28, 1949. Text and information will be sent on request by Thomas H. Hamilton, Monmouth College, Monmouth, Ill.



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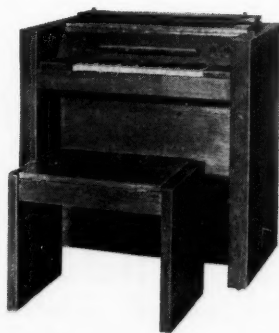
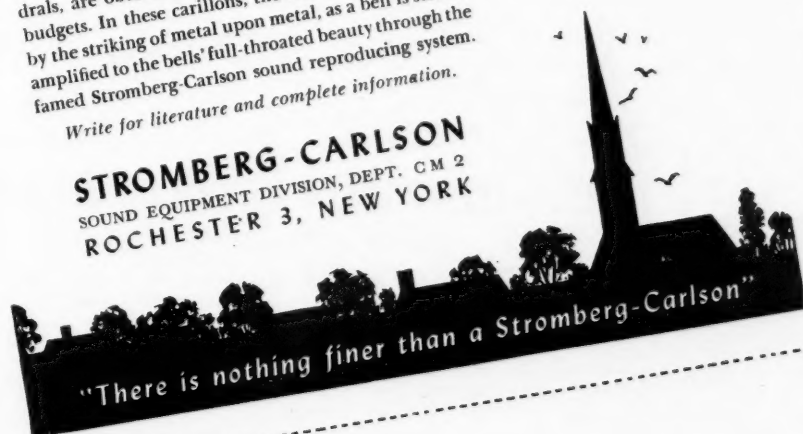
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Plan Is Presented for Dealing with Cases of Injustice

[The following, intended as an "open letter to the organists of the United States," is from an organist active for many years in New England, and a member of the A.G.O., and was suggested by the letter of the Rev. Thomas Curtis, published in the October issue.]

The Rev. Thomas Curtis, dean of the Toledo Chapter of the A.G.O., brought into focus in the October DIAPASON the problem of the organist who is faced with imperious tactics by her church and who feels powerless to do anything about them. His letter brought to mind a problem which has concerned many of us, I think, and one which prompts the following comments and suggestions:

First, I think it is obvious that the incident mentioned is not an isolated one. Such things occur all too often in the profession, and too often organists concerned are able to do nothing about them, other than quietly and earnestly to bemoan the shortsightedness of the lesser deity who brought into being the first music committee.

Also, I believe there is little doubt as to the incompetence, the bungling and the political wrangling of the majority of music committees in all but the larger metropolitan churches. One needs only to have worked under such a committee and then to have gone to a church position where the organist is literally in charge of music, aided and abetted by a sympathetic and tactful minister, to see the tremendous difference. I submit that the incidents referred to by Mr. Curtis and myself illustrate perhaps the most basic infringement possible on the rights of church musicians as artists—interference with basic matters most closely related to the ultimate aim of producing music worthy of the adornment of services of worship.

In suggesting a positive program aimed at counteracting the above, one is immediately faced with a most important point: In no branch of music is the problem of a labor union so fraught with danger as in ours. The recent cavortings of James C. Petrillo and company must have made it plain to anyone with any intelligence that unions, while necessary and useful, can be and often are the prelude to the regimentation and control of an art. I think it will be agreed by most that such control would be counter to the best interests of church music generally. Furthermore, the American Guild of Organists has neither the desire nor the constitutional right to make of itself a labor organization.

There are, however, many who feel that in spite of its impressive record, particularly in regard to the expansion of the last few years under Warden Elmer's most capable direction, the Guild is not the positive and vital force it could and might be in the lives of its members.

This writer would like to submit that the case in point represents an unparalleled opportunity for the Guild to take positive steps toward the safeguarding of its members from high-handed and abusive tactics on the part of ministers, but, more especially, on the part of laymen. By accepting this challenge the Guild could, I feel, vastly improve its standing and show once and for all that it is interested vitally and personally in "elevating the status of church organists."

I would like to propose the following, not for adoption in this form, but with the idea of encouraging discussion among organists, and with the intent of giving the Guild an eventual plan which it could pursue to aid in the solution of this problem:

1. That the A.G.O. set up a committee to recommend a code of responsibility covering various phases of church music, both on the practical level and on matters of policy, wherein the duties and privileges of organists would be defined in such matters as:

Hiring and firing of paid personnel under them.

Choice of suitable service music without interference from outside sources.

The authority to which the organist should be liable (that is to say, the organist's position with regard to minister and music committee).

It is felt that the organist should have the sole right to veto suggestions made by members of the parish as to

music to be used if he or she feels they would not be appropriate.

The organist should have the right, in non-liturgical churches, to have a definite say in the matter of service form, and particularly as to the place of music in the service, that the music may fit into and enhance the service, rather than provide a convenient place in the service where the congregation may exchange recipes and rid themselves of their assorted asthmatic and bronchial manifestations.

These are a few of the topics which might be covered by such a code. (It may be mentioned here that the code would be particularly helpful to younger organists, who, though competent in every way, often simply haven't had the experience necessary to help them in knowing their rights and prerogatives in regard to these matters.)

2. That the Guild make every attempt to win the support of its members on a national scale for such a code and a promise of adherence to the code from as many members as may feel inclined to abide by it, after adoption of the code by national referendum.

3. That members of the Guild insist upon a written promise of adherence to the code on the part of their churches before assuming new positions.

4. That each chapter of the Guild set up a board, including both younger and older organists of responsibility, to hear individual cases of grievance and that this board should have the following powers:

It shall send to ministers of churches against whom complaints are registered copies of this code and shall ask them to answer charges made against them.

It shall, if the church is found responsible, inform the chapter membership of the facts of the case and suggest that such churches be not considered as places of employment, and shall warn the churches that it is doing so.

I wish to mention at this point that I am not suggesting or implying any element of compulsion at any stage in this plan. Guild members would not have to adhere to it; neither would churches. I do, however, feel that it should be the privilege of organists to have some recourse in such cases of injustice as those mentioned and that they should have the right to the advice and support of their colleagues in their action.

Lest there be cries of "wolf" in regard to the radical implications of such a plan as that outlined, I wish to point out the remarks made above in regard to compulsion. I am not suggesting a minimum wage scale, or that churches be compelled to sign contracts with the Guild,

or even that organists be protected against indiscriminate hiring and firing without any form of notice or compensation. I merely feel, and feel strongly, that many organists are being forced to undergo great injustice because of the figurative stranglehold put on them by the churches.

Is this asking too much of the Guild or of the profession?

In closing, it might be pointed out that the American Association of University Professors, hardly a radical group, has a board of inquiry which hears cases of academic freedom violations. If the committee of inquiry finds a violation of the code set up by it the college or university held responsible finds it extremely difficult to hire competent professors. This plan would do no more.

Further discussion pro and con would at least show the sentiment of interested members of the profession, and it is devoutly hoped by the writer that interested readers of THE DIAPASON will dissect my suggestions with the same interest and thoroughness with which they have approached other controversial matters brought up in the past through these columns. Sincerely,

CHARLES E. BILLINGS, JR.
Middletown, Conn.

MICHIGAN CHURCH OBSERVES

JAMES T. GRAY'S ANNIVERSARY

Twenty-five years' service to the First Congregational Church of Hancock, Mich., by James T. Gray, who presides over the Austin organ, was the occasion for a celebration Sept. 26. A special service at which the church was filled took place in the evening and Mr. Gray was assisted by Will C. Hall and Charles Hall and the senior choir of the church. After the service Mr. Gray was handed a check for \$65, as was Mr. Hall, who has served as baritone soloist for twenty-seven years. As his organ numbers for the commemorative service Mr. Gray chose these compositions: Prelude and Sarabande, Corelli-Clokey; "The Bow Moon" (from "Four Japanese Color Prints"), Marsh; "In Nomine Domini," MacDowell-Palmer; Andante Cantabile, Tchaikowsky-Weir; "Dawn," Jenkins; Grand March from "Aida," Verdi-Weir; Intermezzo from Sixth Sonata, Rheinberger; "Grand Choeur" in D major, Renaud; Andante from Violin Sonata No. 3, Bach-Graham; Chorale, "I Love Thee, Lord Most High," Kreckel.

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DR. ROLAND DIGGLE



THAT PROLIFIC AND GENIAL American composer, Dr. Roland Diggle, for these many years a prominent Los Angeles organist, never wearies of well-doing. As evidence of this may be listed his most recently published compositions, all of them issued in 1948 and probably constituting a record. These include two songs—"Cuckoo Flowers" and "A May Carol," both published by G. Schirmer—a piano suite, published by the Abbey Music Company; six choral numbers—"Darest Thou Now, O Soul," "Sunrise and Moonlight" (Abbey), "Lead on, O King Eternal," "Hear, O My Lord" and "On This Most Holy Day" (Schubert); "Sleep, My Little Dearest" (SSA) (Witmark)—and seven organ pieces, as follows: "A Summer Idyl," "A Festal Tryptich" (Abbey), "A Summer Nocturne" (Elkan-Vogel), "Dialogue and Fugue," "Litany for Worship," "Scherzo Fughetta" and "Alleluia, King of Glory" (Schubert). In press are "Ten Practical Organ Lessons" (Abbey) and an "Album

of Wedding Music and Sacred Songs" (Amsco Music Company).

**TONAL RESEARCH SOCIETY
TO CONSIDER MANY TOPICS**

The Tonal Research Society of Boston for the investigation of tonal systems and tonal phenomena, announces its winter schedule of events as follows: Papers and discussion on microcosmic scales; the musical systems of various nations; stringed instruments in relation to tonal phenomena; the tuning fork, with statements by Helmholtz, Tyndall and Audsley contrasted; evolving tonality and the quest for an ideal medium for composers of today and tomorrow; the tonal art and its significance to mankind; organ pipes, acoustically considered, and electronics and the music of the future. At the first meeting, Dr. Royal Frye, head of the physics department at Boston University, will deliver an address on the subject of scales other than the tempered one of the modern keyboard. Dr. Frye was one of the founders of the Tonal Research Society of Boston and its first president.

The society is incorporated under a Massachusetts charter and seeks to extend its activities and add to its membership. Its headquarters are at 120 Boylston Street, and its president is Henry R. Austin.

**E. E. SCHROEDER APPOINTED
TO ST. MATTHEW'S, YORK, PA.**

E. E. Schroeder has been appointed minister of music at St. Matthew's Lutheran Church, York, Pa., and will assume the duties of his new position Nov. 1.

Mr. Schroeder has been active in full-time church positions since 1924. During the last eight years he served as organist and choirmaster at St. John's Episcopal Church in York, where the choir consisted of boys and men. He is the founder and director of the York Chorus, a well-known civic concert and oratorio choir of mixed voices. He has been director of the glee clubs at Gettysburg College and is now head of the music department of York Junior College.

At St. Matthew's Church, a congregation of nearly 2,000 members, he will direct a multiple choir system and also serve as organist.

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Items for publication must reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

CHICAGO, NOVEMBER 1, 1948

Counsel for the Organ Buyer

There are few things made in this world concerning which the average purchaser, if a layman, has less knowledge than the organ. Those who deal regularly with organ committees have this fact impressed on them every day. Both the process of production of organ tone and the training required to play the organ competently are a closed book to the vast majority.

This makes a booklet just issued by the Associated Organ Builders of America, entitled "The Creation of Organ Beauty and Tone," something which should be in the hands of every person interested in the installation of an instrument in his church. Even the better-informed, who include organists and others who have acquired organ information, will find many suggestive paragraphs in this brochure, including a concise but comprehensive presentation of facts that will enable the organist to answer questions put to him.

The historical background of organ building in America is the subject of one short chapter. After reviewing the developments of the last fifty years, especially on the mechanical side, the author summarizes the situation in these words:

American organ builders are today able to build an organ action that works reliably and well. The mechanical problems that might prove to be a limitation have been successfully solved. We have largely recovered from growing pains of too numerous and fancy console controls and have settled down to a recognized procedure with regard to actions and consoles. * * * With the resurgence of interest in tone, and our unique skill in mechanical matters, the coming years should produce another of the peaks in the development of the instrument. This time it is happening in America.

Remember that no builder in this country builds a true "French organ," "English organ" or "baroque organ." Each of these types offers us a particular sort of advantage—and our builders draw liberally upon these stylized concepts of tone as it will suit their need and purpose to do. The American organ is a composite thing, as is our American way.

After this sensible answer to adherents of any one theory there is a picture of the organ shop of today—a very different place from a great industrial establishment with its emphasis on quantity production. Next the builders present this word on "selecting a builder," which is virtually a paraphrase of what THE DIAPASON has maintained from time to time:

The potential buyer of an organ must put his trust in the statements and judgment of the organ builder he selects. The planning and installation of an organ is such a complex technical job that even few organists know more than the main principles. How can a layman hope to form a personal judgment adequate for all the points involved?

It is for this reason that the selection of a builder is so all-important. Unless a judicious choice is made, much of the tonal beauty and value of the organ may be lost through faulty designing and improper construction.

Select a builder who has firmly estab-

lished business connections and whose work has stood the test of time. His reputation is an organ builder's chief asset.

Emphasis on important points to be considered—as often they are not—in planning an instrument, such as the placing of the organ, the space required for it and varying tonal design, depending on the nature of the service of the church in which the organ is installed, etc., leads up to a commonsense summary, from which the following is quoted:

A good organ has ever been the result of a sublime architectural conception—plus painstaking individual craftsmanship—made meaningful by full understanding of function. The new "scientific" approach, which would reduce organ building to an impersonal matter of formulas and unyielding charts, does not make possible the planning and construction of an individualized, ideally adapted instrument. A craftsman organ builder will not just "set up" a prefabricated organ. Before attempting to design and install an instrument he will make a careful study and analysis of all the factors which will affect the tone and beauty of the organ. Your builder should have your particular conditions in mind when planning for you.

Every reader of THE DIAPASON, no matter how well informed he may be as to organs, would do well to send for a copy of this booklet and to make use of it when the subject of buying a church organ comes up. The handsomely printed brochure may be obtained without charge from Lewis C. Odell, secretary of the Associated Organ Builders, 1404 Jesup Avenue, New York 52, or from any member of the organization.

John T. Austin

There is one epitaph that can be written with complete accuracy for the late John T. Austin: "He never spoke ill of a competitor—or of anyone else." The many friends he made in the course of a lifetime devoted to building organs will testify to this.

And this spirit of fairness was only one of many fine personal attributes of a man who came to the United States as a very young lad from his native England and in the next fifty years engaged in the construction of organs, many of which are among the famous instruments of the world.

Mr. Austin, being a mechanical genius, invented a number of improvements in the mechanism of the organ which have become accepted as standard in the industry. These inventions, as well as the organs built by his company, are lasting memorials to the man.

In the course of the development of the modern organ a number of leaders of ability and of admirable character have taken part. None of them has been held in higher esteem than John Turnell Austin.

In Memory of Isaac Watts

Two hundred years ago this month there came to its close the life of one of the greatest and most prolific hymn writers of any age—one whose works have lived through two centuries and no doubt will live many more. Isaac Watts, born July 17, 1674, died Nov. 25, 1748. A man who enriched the literature of hymnology with "Our God, Our Help in Ages Past," "Jesus Shall Reign Where'er the Sun," "When I Survey the Wondrous Cross," "Joy to the World," may in time be forgotten, but his works will not pass into oblivion, one may safely say, as long as congregations sing hymns, which is as long as the church shall last.

James Montgomery wrote very aptly of this minister, astronomer and author nearly a hundred years ago as follows: "It has pleased God to confer upon him, though one of the least of the poets of this country, more glory than upon the greatest either of that or of any other, by making his 'Divine Songs' a more abundant and universal blessing than the verses of any uninspired penman that ever lived." A glance at the index of only one standard hymnal discloses that forty-nine of Isaac Watts' hymns are included.

General observance of the Watts anniversary by churches throughout the land is being urged by the Hymn Society

of America and hundreds of churches and organists already have indicated their intention of taking part in the celebration. The Hymn Society has rendered help to all churches by publishing suggestions for services and appropriate musical programs that will honor Watts. This literature includes a leaflet listing material that may be obtained from the executive secretary of the society, Dr. Reginald L. McAll, and a list of some of the best-known hymns of Watts; an order of worship for a commemorative service, prepared by the Rev. Philip S. Watters, secretary of the commission of worship of the Federal Council of Churches of Christ in America, and a list of some hymn texts by Watts with anthems based on them, the prices of copies of the anthems and names of the publishers being given. Many effective anthems have been composed on Watts' hymns, some based on the tunes with which they are associated and others original and perhaps hymnic in form.

According to a dispatch from Leipzig sent out by the Reuter News Agency a "battle of words" has broken out in that city over the body of Johann Sebastian Bach. The sarcophagus containing the composer's body lies under the ruins of the blitzed St. Johannes Church in Dresden, which is being rebuilt. Leipzig is bitterly divided as to whether the body should be reinterred in St. Thomas' Church or in a specially built mausoleum.

PORTRAY EVOLUTION OF ORGAN MUSIC IN PROGRAMS

The series of programs entitled "The Evolution of Organ Music," to be given at the University of Redlands, in California, as announced in the October issue, opened Oct. 31 with a pre-Bach program in which Leslie P. Spelman was at the organ and was assisted by Dorothy Westra, soprano, and Edward Tritt, violinist. The program was as follows: "Canzona in Quarti Toni" and "Toccata per l'Elevazione," Frescobaldi; Magnificat, Titelouze; "Suite du Premier Ton," Clerambault; Fugue in D minor and Toccata in E minor, Pachelbel; Chorale Prelude on "O Sacred Head Once Wounded," Buxtehude; Solo Cantata, "Singet Dem Herrn" (soprano, violin and organ), Buxtehude; Prelude and Fugue in D minor, Lübeck.

A student recital will be given Nov. 2 by Ray Heim, Douglass Green, Richard Sheere, Richard Galloway and Robert Beird. Nov. 7 Mr. Spelman will play, assisted by Charles Fisher, baritone. The organ numbers include: Overture to the Occasional Oratorio, Handel; Toccata in F and Two Chorale Preludes, Bach; Passacaglia and Fugue in C minor, Bach.

Nineteenth century music will be played by Margaret Whitney Dow Nov. 21, with the assistance of Erwin Ruff, baritone, and Paul A. Pisk, pianist, the organ numbers being: First Movement from Sonata in A minor, Rheinberger; "Benedictus" and "Te Deum," Reger; Cantabile and "Piece Heroique," Franck.

SCHOOL HE SERVED 45 YEARS

DEDICATES BOOK TO FRANCIS

In honor of an organist who has devoted a large part of his life to the cultivation of musical appreciation and knowledge in the schools of his city, the "48 Charlestonian," annual of the Charleston, W. Va., High School, has been dedicated to Dr. J. Henry Francis. A picture of Dr. Francis covering a full page is the frontispiece of the volume. The dedicatory paragraph, which reflects the esteem in which the school and its pupils hold Dr. Francis, says in part: "To one who has done most to bring to the schools of Charleston an appreciation of music and music culture. Director for more than four decades, his efforts, state and nationwide, have brought him honors and recognition which have reflected to Charleston High School a cherished legacy that has brought invaluable prestige to the school."

Dr. Francis was music director at the high school from 1902 to 1947.

MENDELSSOHN'S "ELIJAH," divided into four parts, was sung at the evensong service in St. Bartholomew's Church, New York City, on the first four Sundays of October. On Oct. 31 Faure's "Requiem" was the musical offering. Harold Friedell, F.T.C.L., F.A.G.O., is the organist and choirmaster of St. Bartholomew's.

Looking Back Into The Past

Thirty-five years ago the following news was recorded in the issue of Nov. 1, 1913—

At the opening services of St. Thomas' Church, New York City, the new Skinner organ was heard for the first time, with T. Tertius Noble at the console.

Details concerning the huge organ just completed in the Jahrhundert Halle at Breslau, Germany, were given to THE DIAPASON by Wilhelm Middelschulte. The new instrument had 187 speaking stops and a total of 15,120 pipes.

A four-manual built by Austin was dedicated in the First Presbyterian Church of Nashville, Tenn., with Edwin Arthur Kraft at the console.

Dr. Orlando A. Mansfield, then at Wilson College, Chambersburg, Pa., gave two recitals Oct. 4 to open the Möller four-manual at the college.

James T. Quarles, a well-known St. Louis organist, then at the Lindell Avenue Methodist Church, was engaged as organist of Cornell University, Ithaca, N. Y.

Twenty-five years ago the following news was recorded in the issue of Nov. 1, 1923—

Alfred Hillgreen, one of the founders of the organ building firm of Hillgreen, Lane & Co., died in his sleep Oct. 3 at his home in Alliance, Ohio.

George E. Whiting, for many years one of the most prominent organists of Boston, died Oct. 14 in Cambridge, Mass., at the age of 81 years.

Edwin H. Lemare, it was announced, was to retire at the end of the year as municipal organist of Portland, Maine, after an incumbency of two years.

Ten years ago the following news was recorded in the issue of Nov. 1, 1938—

Dr. Melchiorre Mauro-Cottone, distinguished American organist and composer of Italian birth, died in New York City Sept. 29 after a short illness. At the time of his death he was organist of Holy Trinity Catholic Church.

Occidental College, Los Angeles, marked an epoch in its musical history on Oct. 3 when the four-manual organ built by the Aeolian-Skinner Company was dedicated in Belle Wilbur Thorne Hall, with Walter E. Hartley, F.A.G.O., head of the department of music, at the console.

The Andantino Recalled

[The following, reprinted from THE DIAPASON of ten years ago—the issue of Nov. 1, 1938—will serve as a reminiscence of a piece for the organ which enhanced its popularity by being translated into other spheres.]

Edwin H. Lemare's appealingly sweet Andantino in D flat has attained its third incarnation, having been transformed into an anthem. No doubt it will be heard henceforth in many churches which are devoted to that type of music. This—shall we say immortal?—piece thus returns to the fold, as one might express it. For many years a popular recital number and heard throughout the land on Sunday mornings as a prelude, it lost its religious standing when it was set to words by a clever popular song writer and became "Moonlight and Roses." But what it lost in class it gained a hundredfold in popularity, as Mr. Lemare testified during his lifetime, for the royalties he received for the song were many times the returns that came from publication of the original organ solo. In the series of interesting reminiscences Mr. Lemare wrote and which were published in THE DIAPASON shortly after his death he gave us the history of the Andantino. It is doubtful whether he ever imagined that, purified, redeemed and shriven, his melodious piece would return to church, glorified into an anthem under the title "His Spirit Is Nigh."

Some fifteen years ago THE DIAPASON told the sad story of a New England organist who came in for criticism from some of the parishioners who recognized in the prelude the ditty "Moonlight and Roses," and never knew that it was being played in its original form as the Andantino. Wise organists then and there dropped the composition from their church repertoire as being the sort of meat that would offend a brother. Now it can take its place with "Goin' Home" and many other things on which popularity had the same effect that it has on so many human beings whom it makes too familiar to retain the respect of their fellows.

Wesley must have been right, when he said: Why should the devil have all the good tunes?

**FRANCES O. ROBINSON TAKES
CHURCH IN SOUTH NORWALK**

Miss Frances O. Robinson of Washington, D. C., has begun work for the S.M.M. degree at Union Theological Seminary in New York City. She has also been appointed organist and director at the First Methodist Church of South Norwalk, Conn.

Miss Robinson holds the bachelor of music degree from the University of Redlands in California, where she studied organ with Dr. Leslie P. Spelman. She has held organ positions in Redlands and Washington. She has given recitals at the Mormon Church and Calvary Baptist Church in Washington, the First Congregational Church, Los Angeles, and at historic Bruton Parish Church in Williamsburg, Va. For the last two years Miss Robinson has been a member of the faculty at the College of William and Mary in Williamsburg and is on leave from her duties there.

THE CANTATA "SLEEPERS, WAKE" by Bach is to be presented by the adult choirs of the Church of the Redeemer, Fifty-sixth Street at Blackstone Avenue, Chicago, Sunday, Nov. 21, at 4:30. Soloists will be Pearl Clutter James, soprano; Hawk Nelson, tenor, and Warren Rudy, baritone, with Wesley Day, A.A.G.O., directing. Preceding the cantata the choirs will chant solemn evensong, using Sowerby's Magnificat and Nunc Dimittis in D. The cantata is to be presented for the benefit of the choir vestment fund.

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Reviews Late Issues

of Christmas Music;
Other Publications

By HAROLD W. THOMPSON, Mus.D.

The Christmas gift-book of the year is an inexpensive one edited by Ruth Heller and entitled "Christmas, Its Carols, Customs and Legends" (Hall & McCreary). After an excellent introduction on the history of Christmas celebrations there is a section (with notes) of carols from the British Isles, one of carols from Europe and a third of carols from the Americas. The entire book runs to 112 pages and costs only 60 cents—less if you get more than twelve copies. This would be an excellent present for choir boys, junior choirs and Sunday-schools.

There are numbers from J. Fischer not yet reviewed. Henry Lloyd's unaccompanied motet on a Christmas antiphon, called "Lo, a Maiden Hath Born the Monarch," has an unhackneyed text and gracious music, only four pages in length. Helen Hogen Coome's "The Angels' Song," with words from the Harleian manuscript, has a section for sopranos or solo and another middle part for instrumental interlude followed by TB and a final refrain. The form is unusual and the composition attractive. Denton Rossel's "O'er Bethlehem's Hills" is nine pages long; it uses a youth choir well, or you could have a women's choir in three parts. Parts may be obtained for trumpet and trombone. Finally, Howard D. McKinney has arranged for SATB the popular Neidlinger solo, "The Birthday of a King."

From C. Fischer come a new carol and two new editions. Bainbridge Crist's "Christmas Carol" is a pretty little number with three stanzas. There is a new edition of the Neidlinger carol with solo for A or Bar. Then there is one more edition of Tschalkowsky's unaccompanied piece, "A Legend."

Three other numbers for mixed voices deserve attention. R. Deane Shure has what he calls a "Palestinian Carol" entitled "Bells over Bethlehem" (Mills Music), with imitations of bell changes in two stanzas of attractive music. Seth Bingham has arranged Luther's carol "Away in a Manger" (Gray) to the well-known tune attributed to Spilman; the feature is the use of youth choir or women (SA). There are an introduction and interludes in case you wish to have the piece sung accompanied. I do not remember another arrangement of the carol that I like as well as this. Arthur R. Gerecke has edited for two choirs, SSA and SATB, the popular "Silent Night" (Hunleth); there is a bright solo for soprano against the choirs.

For women's choir or trebles there are two numbers that I like specially well. To my taste the best is Hugo Norden's edition for SA of Holst's "The Saviour of the World Is Born" (Schmidt), one of the finest inspirations of the composer, full of mediaeval atmosphere. Dr. Montani's "Lovely Babe" (C. Fischer) for SA is based on an Italian melody and has effective contrast between two-four and six-eight time. Let me add an arrangement for SA of the Neidlinger solo (C. Fischer).

For SSA I like best Frances B. Toelle's "Torches" (J. Fischer); it has a text from the "Oxford Book of Carols" and a fluent melody with pretty accompaniment. Then there is an Austrian tune arranged by Ernest Kanitz called "On the Green Meadows" (C. Fischer), also accompanied attractively. There is an edition for SSA of the Crist carol just mentioned and one for the same voices of the Neidlinger number (C. Fischer). By the way, the same publisher has editions of "The Birthday of a King" for solo voice, three keys.

Anthems, New and Old

Oliver Daniel has edited a set of choruses from "The Harmony of Maine" (Music Press), first published in 1794. These are the work of Supply Belcher, a Massachusetts Yankee in the tradition of Billings, who went to Maine and had a varied career as teacher, justice of the peace, musician and member of the state legislature. The present set includes two secular choruses, five sacred numbers (including one for Advent and one for Christmas), and two others which Mr. Daniel has given quaint old texts of temperance hymns. The music is more than quaint—it is decidedly interesting and even beautiful. You may use mixed or

male voices in three and four parts. I suppose that the choruses would be better for a choir concert, but some of them will be used again as service music.

N. Lindsay Norden has arranged as an unaccompanied anthem with tenor solo Salomon Sulzer's "May Our Petition Come unto Thee" (Birchard). It contains some of the florid melodic outline loved by the great Jewish cantors and the urgent drama of Jewish traditional sacred music. Homer Whitford has a Handel chorus, "Bless Thou the Lord" (J. Fischer)—not the great Handel but the composer in bright and joyful mood, easy and pleasant to sing. James C. Fyfe has made from a melody by the eighteenth-century composer Carey another pleasant anthem called "Our Refuge and Strength" (Schmidt). C. Albert Schollin has made from the chorale "Lobet den Herren" a useful anthem, "Praise to the Lord" (Mills Music), with effective descant at the close. Van Denman Thompson uses well the Sullivan tune for "Onward, Christian Soldiers" (Lorenz) with the Doxology interwoven.

For the quartet choirs I recommend examination of the following numbers:

Barnes—"Thy Life Was Given for Me." A. (Lorenz.)

Hastings-Richards—"Rock of Ages." (Lorenz.)

Howard—"O Master, Let Me Walk with Thee." (Mills.)

Lorenz—"Still, Still with Thee." Mezzo-soprano solo. A section for SSA could easily be rearranged. (Lorenz.)

Slate—"In My Father's House Are Many Mansions." S. (C. Fischer.)

Wilson, Roger C.—"Praise, My Soul, the King of Heaven." A section for women in unison can be a solo. (Lorenz.)

Service Music

There is an excellent and easy setting in A minor of the Magnificat and Nunc Dimittis by William H. Harris (Birchard). This is churchly, as many recent settings are not.

Ellen Jane Lorenz has edited Mendelssohn's "Elijah" (Lorenz) in a condensed form for high school choruses and choral societies. This simple form runs to eighty pages.

An admirable cantata is "Job" (Gray) by Dr. Roberta Bitgood. There are attractive solo parts for STB in the thirty-four pages. This is one of the best cantatas I have seen in a long time.

Addenda

Since this article went to press the following Christmas numbers have been received:

Cronham—"Christ of the Christmas Bells." S. Chance for chimes. Also "On a Winter's Night." A. (Boston Music Company.)

Eager—"The Joyous Bells of Christmas." Round. (Morris.)

English-Mead—"I Saw Three Ships." TTBB plus junior choir or soprano solo. (Galaxy.)

French-Ward—"Chant Noël." Unison and descant. (Flammer.)

Leary—"Berceuse de Noël." For SA. (Flammer.)

Lapo—"Hodie Christus Natus Est." Unaccompanied. Eight parts. (Morris.)

Sicilian-Zipper—"O Thou Joyful Day." For SSATTB, unaccompanied. (Marks.)

Smit-Carol. Two pages; for SSA. Curiously unpoetical translation of a twelfth century poem; good music. (Marks.)

Traditional-Zipper—Three Traditional Christmas Carols ("Song of the Crib," "Coventry Carol" and "Good King Wenceslaus"). For SSA. (Marks.)

Verdi—"Praises to the Virgin Mary." For SSAA, unaccompanied. Text from Dante. One of the composer's last pieces. (Marks.)

Gretchaninoff—"Bethlehem Lullaby." Sacred solo for low voice. (Ditson.)

Kountz—"A Shepherd's Prayer." Easy organ piece. (Galaxy.)

EDGAR HILLIAR GOES TO

ST. MARK'S, MOUNT KISCO, N. Y.

Edgar Hilliar has returned from his studies in Paris to become organist and choirmaster of St. Mark's Episcopal Church in Mount Kisco, N. Y., a fashionable Westchester County suburb.

Organ teachers of Mr. Hilliar during his four months in Europe were Maurice Durufé, organist of St. Etienne du Mont, Paris, and Rolande Falcinelli, organist of Sacre Coeur, Paris. Musical analysis was studied with Mme. Nadia Boulanger. Mr. Hilliar also visited organs in France, England, Belgium and the Netherlands.

After five years as organist of the Church of St. Mary the Virgin, New York, Mr. Hilliar goes to a church ranked as one of America's most distinguished architecturally. Housed in the massive nave tower is a peal of English bells. Mr. Hilliar will have two choirs—an adult mixed choir of twenty voices and a junior choir of twenty-five.

A transcontinental concert tour in March and April, 1949, is being scheduled by Mr. Hilliar.

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New Music for the Organ

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Rhapsody on Four Noels, by Bernard Piché; *"Shepherds' Song at the Manger,"* Liszt, arranged for organ by Philip James; *A Christmas Pastoral*, by G. Valentini, arranged for organ by E. Power Biggs; *"On Gibbons' Angel's Song,"* chorale prelude for organ by Douglas Steele; published by the H.W. Gray Company, New York City.

Four unusually fine pieces—all organ numbers for the Christmas season—are listed above. In the *Rhapsody* the composer has chosen three ancient French carol tunes (two familiar in this country, one not) and the ever-faithful "Adeste Fideles" for his thematic fodder. He has done right well with this material. The result is a large-scale work of competent craftsmanship, high musical values and definite audience appeal. Church players will do well to make contact with this excellent publication.

The other three pieces are not so significant. All of them serve to supply the service player with music of good quality at not too high a degree of difficulty for the festival season now approaching. All three numbers are intrinsically of high worth. They have been efficiently arranged in the case of the first two listed and as competently composed in the case of the last title. Incidentally, the Steele piece is published by Novello in London; Gray is the agent for this.

Organ Works of Cesar Franck, volumes 3 and 4, revised by Gerard Alphenaar; published as numbers 76 and 77 in *Marks Organ Library*, by Edward B. Marks Music Corporation, New York.

This commendable publishing enterprise—the issuance of the complete organ works of the great Belgian master—is continued with the release of these two handsome and durable volumes. Book 3 contains the *Pastorale*, "Priere" and *Finale*; in the fourth book we find the *Fantaisie in A*, *Cantabile*, "Piece Heroique" and the *Andantino*. It is not necessary at this late day to stress the high musical values of these works. It is sufficient to note that the text has been reprinted with fidelity and care, the editing is intelligent and sufficient and the format and printing are high grade. The books are set out at very moderate prices—a boon in these inflated days.

Two pieces for organ: *Prelude on the Passion Chorale*; *Variations on "Herzliebster Jesu"*; by Everett Helm; published by Edward B. Marks Music Corporation, New York City.

Two interesting and competent treatments of familiar chorale tunes issued under one collective cover. The music is attractive and worthwhile, though not of epochal importance. The brace of pieces will appeal to service players and to organ teachers.

"Evening in the Cloisters," by Cuthbert Harris; *Meditation on the Hymn "Softly Now the Light of Day,"* by Frank Howard Warner; "At Vespers," by Harold T. Scull; published by the Arthur P. Schmidt Company, Boston.

This progressive publisher has selected from his extensive catalogue a series of interesting and practical organ pieces exploiting the uses of chimes. Some twenty-five are now available in the listings under the collective title "Organ Music with Chimes." The three titles listed above are from the choice selections. If they are true samples of what the catalogue offers the enterprise is a genuine gift to players, for in the trio of pieces directly under consideration we are tendered lovely music, literate, on the simple side, definitely practical and valuable. Both players and teachers should welcome this project—it will give us all a specialized type of organ composition in a convenient tabulation; the series cannot but be a popular one with players and listeners.

Festival March Folio, Set 2, Marches by Haydn, Mozart, Silas and Gounod; arranged for organ by J. Alfred Schell; published by McLaughlin & Reilly Company, Boston.

Printed in two-stave form, with optional pedal parts indicated, the arranger here gives us transcriptions of four good martial numbers. In order they are the *Gloria* from Haydn's First Mass, a movement from Gounod's Mass of the Sacred

Heart of Jesus, a similar section from the Prize Mass by Silas and the *Gloria* from the Thirteenth Mass of Mozart. For service processions and recessions this is good practical music, quite easy and obvious.

Volume 5 in *Elkan-Vogel Organ Series*; *Early Spanish*; H. W. Hawke, editor; Elkan-Vogel Company, Inc., publisher.

As may be remembered by readers of this column, during the past year this active house has issued three other interesting books of organ music—*Early Italian*, *Early German* and *Early English*—all under the same competent editorship as this fourth volume. The contents of the Spanish book are perhaps more interesting than its predecessors—which is high praise. The composers represented are virtually unknown to American players of today. Four of them date from the early sixteenth century; one, Angles, is a comparative modern—he spanned the latter half of the eighteenth century. The quartet of creators elected for this issue are Antonius de Cabezon, Padre Rafael Angles, Luis Milan, Fray Juan Bermudo and Miguel de Fuenllana. Such publications as this widen our culture, enrich its sources and stimulate our own musical growth.

Communion, Carol Rhapsody, "Dies Irae," "Divinum Mysterium," "Vexilla Regis," "Kyrie Eleison," "Greensleeves," "Chartres," Spiritual and "Gwalshmai"; organ pieces by Richard Purvis; published by the Leeds Music Corporation, New York City.

These ten pieces for organ highly deserve attention. The copyright dates on them run from 1941 to the present. Some of the titles have been reviewed in this column, in some cases from the proof-sheets. These separate issues constitute one of the most significant outputs of native organ composition of this lustrum. We have neither space nor time to consider the works as they should be considered; they are worth a detailed separate article. If this composer should never publish anything more than these pieces he has established himself as a front-rank contributor to American organ repertory.

This organ music not only is written with consummate craftsmanship and set down with uncanny sense of what is effective organ writing; it is more than markedly competent and truly beautiful music in the best sense. The purpose of this review is served if it succeeds in directing attention to a lode of native production well worth inspection and development.

Chorale Preludes by Masters of the Seventeenth and Eighteenth Centuries, selected and edited by Walter E. Buszin. Organ Series No. 1; published by Concordia Publishing House, St. Louis, Mo.

The contents of this handsome volume include thirty-eight choice examples of the chorale prelude form. Emphasis has been laid on the works of other composers than Bach. It has been the intent to offer a select choice of most interesting and serviceable examples by other men. The result is a significant book of splendid musical and practical values.

Chorale Preludes for Organ, "Everybody's Favorite Series" No. 65; selected and edited by Dr. Robert L. Bedell; published by Amoco Music Publishing Company, New York City.

The contents of this volume are similar in type to the one reviewed above; but the selections included are for the most part different, so that the two books are not directly competitive, but are correlated. There is perhaps greater representation of the works of the greatest Bach in this book, but the editor has selected the lesser-known examples of the master. There is little choice between the books; either is good, a bargain in musical values and in convenience. To own both would be better yet; this would be economical and wise.

ALFRED LEE BOOTH, organist and director of music at the Webster Groves Presbyterian Church, will direct the massed chorus for the annual Reformation service to be held in Kiel Auditorium at St. Louis Nov. 7. Members of the St. Louis Symphony Orchestra will play and Miss Marion Gibson of the Centenary Methodist Church will be at the piano and Douglas Schlueter of the Delmar Baptist Church at the organ.



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LAWRENCE H. MOE, A.A.G.O., who appeared as guest organist on the E. Power Biggs CBS program Aug. 1 and Aug. 8, was born and educated in Chicago, and was graduated from Northwestern University, where he received the bachelor of music and master of music degrees. His early organ studies were with Harold Cobb, formerly of Chicago, and his advanced studies were with Dr. Horace Whitehouse of Northwestern. While in Chicago he served as organist and choirmaster of Zion Lutheran Church for four years.

For the last seven years Mr. Moe has been a member of the faculty of Central Washington College, Ellensburg, Wash., where he is associate professor of music and instructor in organ. He has won considerable recognition in the Northwest through his recitals. He has just completed a year's leave of absence during which he pursued graduate study at Harvard.

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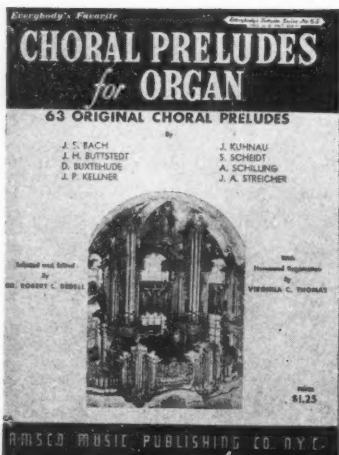
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Toronto Center.

The first meeting of the Toronto Center for the season was held Sept. 25 at the parish hall of St. Thomas' Church. Members from Hamilton, Brantford and Oshawa joined with their Toronto colleagues for a buffet supper and short entertainment, following a Bach recital at St. Paul's Church by Sir Ernest MacMillan. Comment is hardly necessary regarding Sir Ernest's playing. It is sufficient to say that, not being a devotee of any particular "school," there are no restrictions placed on his well-balanced, scholarly, yet very colorful interpretations.

At the social gathering Miss Gidley, Toronto chairman, welcomed the members from the other centers and expressed the thanks of Toronto to Alfred Clarke and to Canon Stuart, organist and rector of St. Thomas', for the use of the hall, and to the ladies' committee for arranging the refreshments.

A short address on the requirements of true musicianship was delivered by J. J. Weatherseed, followed by dynamic renditions of two well-known songs by the "Mendelssohn" quartet, consisting of Dr. Peaker and Messrs. Clarke, Williams and Rosevear, and an amusing character sketch by Miss Audrey Mitchell.

It was suggested that a letter of greeting and sympathy be sent to Richard Tattersall, formerly organist of St. Thomas', now retired and ill at home. Messrs William Findlay and Leslie Summerville, chairmen, spoke briefly on behalf of Hamilton and Brantford and Miss Elizabeth Weller of Oshawa gave an interesting account of a recent visit to the bombed cathedral of Coventry, England.

H. G. LANGLOIS.

St. Catharines Center.

The inaugural meeting for the 1948-1949 season of the St. Catharines Center was held at the Leonard Hotel Sept. 20. This was a dinner meeting and the speaker was John J. Weatherseed, F.R.C.O., of Toronto.

George Hannahson, the retiring president, after expressing thanks and appreciation to the officers and members for their support during the year, turned over the chair to the incoming president, Mrs. Hazel Schwenker. Eric Dowling gave us an informal resume of the convention in Kitchener and urged greater effort on the part of members for the B.O.R. fund. Mr. Dowling also introduced the speaker, who incidentally was organist of St. Thomas' Church here twenty years ago. The title of the address was "The Organist, His Principles and His Principals." This proved to be a most instructive talk, interspersed with anecdotes and humor. He stated that a good choirmaster and organist had to be more than a clever performer and that his religious background had a vital bearing on his being able to accompany and instruct the choir and lead the congregational singing in a sympathetic understanding of whatever denomination he may be called upon to serve. The "principals" referred to our "bosses" in the forms of rectors, music committees, etc., who sometimes have little knowledge of good music. He gave some good advice on how to cope with delicate situations which frequently arise with all of us from this source.

The October meeting was held at the home of Mr. and Mrs. George Hannahson. A forum on hymn playing was conducted by organists Eric Dowling and James Flummerfelt and evoked an interesting discussion. This important portion of our work was reviewed from all angles—attacks, releases, rhythm, amens, etc., expression and over-expression. Refreshments were served under Mrs. Flummerfelt's convener'ship.

BERNARD MUNN, Secretary-Treasurer.

Oshawa Center.

S. Drummond Wolff, F.R.C.O., A.R.C.M., organist and choirmaster of the Metropolitan United Church, Toronto, honored the Oshawa Center with a visit at the first meeting of the season, Sept. 27. After an informal dinner at Adelaide House the members and guests went to the King Street United Church, where Mr. Wolff gave a lecture-recital with special reference to music in the services of the church. Every moment of his most inter-

esting program was filled with good material for organist-choir-masters. Among the works which he played were compositions of John Stanley, Michael Festing and Alec Rowley, and good arrangements of traditional tunes. Suitable anthems were noted and music for special services was suggested. A number of musically interested people had availed themselves of the open invitation issued by the center. Mr. Wolff, who had been introduced by Elizabeth Weller, was most warmly thanked on behalf of the members by W. George Rapley, and Cecil Walker proposed a vote of thanks to the session of the King Street United Church.

ELIZABETH WELLER, Secretary.

London Center.

The September meeting of the London Chapter was held in the form of a public recital by Marcel Dupré and attracted a wide audience both from the center and from neighboring centers as far as Brantford, Kitchener, Woodstock, St. Thomas and Hamilton. The usual feature of a symphonic improvisation on themes submitted by Gordon Jeffery, Harvey Robb and Ivor Brake concluded the program. The high point of the evening seemed to be the improvisation.

After the recital M. Dupré, joined by Mme. Dupré, received the members of the center and their friends.

GORDON D. JEFFERY.

Galt Center.

James Hopkirk, Mus.B., organist and choirmaster of Trinity Episcopal Church, Galt, Ont., gave an interesting program of organ music to introduce a series of educational evenings for the members of Galt Center in Trinity Church Saturday evening, Oct. 9. The program consisted of a number of short pieces suitable for church music services and included works of English and American composers from Stanford and Parry to modern composers such as Harvey Grace, chorale preludes by Hanff and a group of hymn-tune preludes. Mr. Hopkirk made a very valuable contribution to Galt Center's effort to provide monthly programs of unusual value for fellow musicians.

The recital was preceded by a short business session and recitals for the coming season were announced and further educational programs were planned.

C. F. WALKER, Secretary.



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 Concert Piece in D
 Retrospection**

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GREAT ORGAN.

(Enclosed.)

Open Diapason, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes (from Choir), 21 notes.

SWELL ORGAN.

Gefgen Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

(Enclosed with Great.)

Open Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Dulcet (extension 8-ft. Dulciana), 4 ft., 12 pipes.
Dolce Twelfth (from Dulcet), 2 ft., 61 notes.
Dolce Fifteenth (from Dulcet), 2 ft., 61 notes.
Dolce Tierce (from Dulcet), 1 ft., 61 notes.
Chimes, 21 tubes.

PEDAL ORGAN.

(Enclosed in Great and Swell Chambers.)
Major Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (extension Swell Gedeckt), 16 ft., 12 pipes.
Flute (extension of Bourdon), 8 ft., 12 pipes.
Gedeckt (from Swell), 8 ft., 32 notes.
Dulciana (from Choir), 8 ft., 32 notes.

ROBERT M. WEBBER, St. Louis organist, on Oct. 24 left St. Mark's English Lutheran Church, where he had been organist for the year, playing a Baldwin electronic organ, and took over musical direction at St. Luke's Evangelical and Reformed Church, St. Louis, where there are two choirs and a three-manual Kilgen organ.

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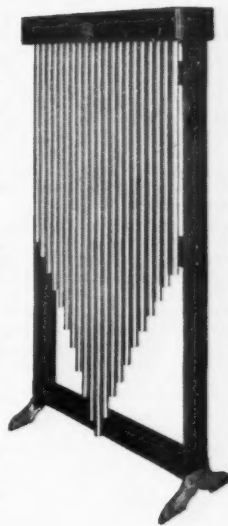
Away in a Manger.....Spillman, arr. Bingham
A Christmas Fantasy.....Harry Gilbert
Away in a Manger.....Philip James
Sing We With Mirth.....John A. Graham
The Little Jesus (Unison).....John Holler
Lullaby, Little Jesus (S.A.).....Ruth Magney
Pilgrimage (Unison).....arr. Edmund Jaques
The Shadows of the Evening (S.S.A.)...Clarence Dickinson
Consecration.....W. R. Davis
Prayer of St. Francis.....Elinor R. Warren
Communion in D minor.....David McK. Williams
Benedicite Omnia Opera in E flat.....Frank Scherer
Jubilate Deo in G.....Lura Heckenlively
Magnificat and Nunc Dimittis (Set to
Tone I with Fauxbourdons).....Healey Willan
Magnificat and Nunc Dimittis (Set to
Tones VIII and III with Fauxbourdons)...Healey Willan

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Programs of Organ Recitals of the Month

Mario Salvador, St. Louis, Mo.—Mr. Salvador will be heard in a recital at St. Francis Solanus Church in Quincy, Ill., on the evening of Nov. 21, presenting the following program: Prelude and Fugue in E flat major, Bach; Allegretto, Parker; "Adeste Fideles," Grison-Salvador; "Belgian Mother's Song," Benoit-Courboin; "Tu es Petrus," Mulet; "Legende," from Suite in B minor, Ernest Douglas; "Carillon de Westminster," Vienne; Improvisation on the Lourdes Hymn, Salvador; Sketch in E, Scholin; Carol Rhapsody, Purvis; "Voices of the Night," Karg-Elert; Toccata, Widor.

Judson Rand, Mount Vernon, N. Y.—Participating in a concert at the Chester Hill Methodist Church on the evening of Oct. 27 were Mr. Rand at the organ; Mary Ledgerwood, contralto, and Alfred Breuninger, violinist. The organ group was as follows: Fifth Concerto, in F major, Handel; Arabesque and Chorale, Vienne; "Ronde Française," Boellmann; Toccata and Fugue in D minor, Bach.

Sunday evening, Dec. 12, the choir of the church will be assisted by members of the Jersey City Choral Society in the presentation of the Christmas portion of Handel's "The Messiah."

Harold D. Smith, Columbus, Ohio.—Mr. Smith gave the monthly recital at St. Paul's Episcopal Church on the afternoon of Oct. 10, with the following program: Prelude and Fugue in G minor, Buxtehude; Adagio, Tartini; Chorale, "Sleepers, Wake," and Passacaglia and Fugue in C minor, Bach; Aria, Peeters; Scherzo from First Sonata, Rogers; Prelude-Pastorale on "Fair Lord Jesus," Edmundson; "Death and Resurrection," Langlais; "On the Evening of the Ascension of Our Lord," Benoit.

Clarence Mader, Los Angeles, Cal.—Mr. Mader gave a recital at the Community Church of Alameda, Cal., Oct. 1. His program was as follows: Symphony 1 ("Marche Pontificale," Meditation, Intermezzo), Widor; Prelude, Fugue and Variation, Franck; Toccata, Andriessen; Bell Serenade, Mader; "Praeludium" in E flat, Bach; "October Interlude," Mader; "The Musical Clocks," Haydn; Finale from Tone Poem "Saul," J. G. E. Stehle.

Oct. 19 Mr. Mader gave this program at the First Methodist Church, San Diego: Rondeau and Aria, Purcell; Prelude and Fugue in G, Bach; Improvisation, Saint-Saens; Canon in B major, Schumann; Scherzo, from Sonata 5, Gullmunt; Prelude, Fugue and Variation, Franck; "Regina Pacis," Weitz; Bell Serenade, Detour, Mader; Finale from "Saul," Symphonic tone poem for organ, J. G. E. Stehle.

Walter Baker, Philadelphia, Pa.—Mr. Baker of the Peabody faculty gave a recital in the concert hall of the conservatory in Baltimore Oct. 22 as a part of the celebration of downtown week. The program was as follows: Sonata No. 1, in F minor, Mendelssohn; Prelude and Fugue in D major, Bach; Sonata on the Ninety-fourth Psalm, Reubke "Hymn to the Stars," from "Seven Pastels from the Lake of Constance," Karg-Elert; "Divertissement," Vienne; "La Nativité," Langlais; Toccata, Karg-Elert.

Walter Flandorf, Chicago.—Mr. Flandorf, organist and director at the People's Church, was guest organist at St. Luke's Church in Evanston Oct. 12 and played the following compositions: "O Lamm Gottes, unschuldig," Bach; "By the Waters of Babylon," Karg-Elert; "From Holberg's Time," Grieg; "Mooz Zur," from "Mary of Galilee," Flandorf; Improvisation; Chorale in A minor, Franck.

Roger Hauenstein, Ann Arbor, Mich.—Mr. Hauenstein, with the assistance of Nelson Hauenstein, flutist, gave a recital at the First Presbyterian Church of Bluffton, Ohio, Sunday afternoon, Oct. 3. The program included: Rigaudon, Campra; "Tierce en Taille," Couperin; "Psalm" in A minor, Marcello; Fifth Sonata for flute and organ, Handel; "Awake, the Voice Commands" and Fugue in G minor, Bach; Andante from Sixth Sonata, Mendelssohn; Fughetta on "B-A-C-H," Rheinberger; Chorale, Vienne; Sonatina for Flute, Gaubert; "The Musical Clocks," Haydn; Toccata, Farnam.

Earl B. Collins, Pittsburgh, Pa.—Mr. Collins gave his first recital at the Munn Avenue Church (First Presbyterian) Sunday afternoon, Oct. 10, with this program: Fantasia in Echo Style, Sweelinck; Air from Orchestral Suite in D, Bach; Toccata in D minor (Dorian), Bach; Communion, Purvis; Suite from "Water Music," Handel; Prelude and "Carillon," DeLamarter; "Angelus," Massenet; "Will-o'-the-Wisp," Nevin; Prelude No. 6, from "Six Grand Preludes," Dallier.

Paul S. Pettinga, Urbana, Ill.—Mr. Pettinga, who gave the University of Illinois recital Oct. 3, played these works: Second Concerto, Handel; "Benedictus," Couperin; "Basse et Dessus de Trompette," Clerambault; Prelude and Fugue in A minor, Bach; Chorale Prelude, "Deck Thyself, My Soul, with Gladness," Bach;

Chorale in A minor, Franck; Prelude and Fugue in F minor (Cantabile), Dupré; Toccata in F, Widor.

On Oct. 10 Mr. Pettinga presented the following program: Suite, "Fireworks Music," Handel; Pavane, de Chambonnières; Prelude and Fugue in G, Bach; "Stein pour un Enfant Defunt," Vienne; "Mr. Ben Jonson's Pleasure," Milford; "Grande Piece Symphonique," Franck.

David H. Witt, Laurel, Miss.—Mr. Witt, minister of music of the First Methodist Church of Laurel, gave the following program at his church Sunday evening, Oct. 17, and on Oct. 12 played it at the First Methodist Church of Greensboro, Ala.: "Grand Jeu," DuMaze; "Fugue a la Gigue," Bach; "Rondeau" ("The Flies"), d'Andrieu; Rigaudon, Campra; Scherzo, Third Sonata, Rogers; "Echo," Yon; Prelude on a Theme of Praetorius, Edmundson; "Invocation," Arden; "The Squirrel," Weaver; Toccata on "O Filii et Filiae," Farnam.

Ruth Broughton, Chicago.—Miss Broughton, who has been playing at the Fourth Presbyterian Church while the church has been without a regular organist, has given postludial recitals after the 4 o'clock service. Among her programs have been the following:

Sept. 12—Chorales, "Praise Your Master, the Mighty King" and "By the Waters of Babylon," Karg-Elert; Canon in B minor, Schumann; "Exultemus," Whitlock.

Sept. 19—Prelude and Fugue in E minor, Bach; "Noel Parisien," Quef; "Piece Heroique," Franck.

Sept. 26—Allegretto Cantabile, Fourth Symphony, Widor; Melody, Vienne; Scherzo, Rousseau; Toccata, Gigout.

Gertrude Beckman, Holland, Mich.—Miss Beckman presented the following program in a vespers recital at the Fourteenth Street Christian Reformed Church Oct. 17: Concerto No. 5, in F major, Handel; "In Peace and Joy I Now Depart," Bach; Prelude and Fugue in A minor, Bach; Offertoire, Communion and Sortie, Bedell; Scherzo, "Prayer" and Toccata, from First Sonata, Becker.

Oct. 31 Miss Beckman presented this program: Concerto No. 2, in B flat major, Handel; "Christ Lay in the Bonds of Death," Bach; "A Little Tune," Felton; Dorian Toccata, Bach; "Dreams," McAmis; Sketch No. 4, in D flat major, Schumann; "Carillon de Westminster," Vienne; Pastoral, Klein; Toccata, Gigout.

Homer S. Taylor, Salem, Ohio.—Mr. Taylor presided at the console of the rebuilt organ in the First Methodist Church of Salem Sept. 26. The instrument, originally built by Philip Wirsching, who was a resident of Salem, has been modernized by Hillgreen, Lane & Co., the work including rebuilding of the action, a new console, etc. At the dedication service Mr. Taylor played: Andante in B flat, Stamitz; Chorale Prelude, "Hark, a Voice Saith All Are Mortal," Bach; Festival Prelude on "A Mighty Fortress Is Our God," Faulkes; Toccata, Fifth Symphony, Widor.

Russell Hancock Miles, Urbana, Ill.—Professor Miles gave the University of Illinois recital Sept. 26, playing these compositions of Bach: Chorale Prelude on "Erbarm' Dich mein, O Herre Gott"; Prelude and Fugue in C minor; Chorale Prelude on "Herzlich tut mich verlangen"; Fugue in G minor; Chorale Prelude on "O Mensch, bewein' Dein' Sünde gross"; Toccata in D minor (Doric); Chorale Prelude on "Nun komm, der Heiden Heiland"; Prelude and Fugue in E flat.

Richard Purvis, San Francisco, Cal.—For the first recital by Mr. Purvis in a new series entitled "Masterpieces of Organ Literature Concerts" at Grace Cathedral he selected the following works for Sunday afternoon, Sept. 12: Toccata and Fugue in D minor, Bach; Three Schübler Chorale Preludes, Bach; Chorale in E major, Franck; Allegro, Fourth Concerto, Handel; "Lied to the Ocean," Peeters; Scherzo, Whitlock; "The Wistful Shepherd," Freeman; Toccata, "Electa ut Sol," Dallier.

Leslie P. Spelman, F.A.G.O., Redlands, Cal.—Professor Spelman of the University of Redlands played the following numbers in a recital at the First Baptist Church of Bakersfield, Cal., Oct. 22: Overture to the Occasional Oratorio, Handel; Pavane, Byrd; Trumpet Tune and Air, Purcell; Duo, Clerambault; Prelude and Fugue, Lübeck; "Joseph est Bien Marie" (Noel and Variations), Balbastre; "O God, Be Merciful to Me," Bach; Toccata in F, Bach; "The Fountain," DeLamarter; Berceuse, Bonnet; Toccata, "Thou Art the Rock," Mulet.

Edward G. Mead, F.A.G.O., Oxford, Ohio.—Professor Mead of Miami University was presented in a lecture-recital by the D.A.R. at the Madisonville Methodist Church Sept. 27. His program was as follows: Fantasia and Fugue in G minor, Bach; Pavane ("Earl of Salisbury"), Byrd; Gigue Rondo, Bach-Edmundson; Prelude on "Duke Street," Mead; Fantasia on the Hymn-tune "Hanover," Mead; Evening Song, Barstrow; "The Cuckoo,"

Weaver; "Distant Chimes," Snow; Sixth Symphony, first movement, Widor.

Mildred L. Hendrix, Durham, N. C.—The first recital of the academic year at Duke University was played by Mrs. Hendrix Oct. 3. Her program consisted of these compositions: Prelude in D major and Chorale Prelude, "O God, Be Merciful to Us," Bach; "The Cuckoo," d'Aquin; "The Angelus," Massenet; "Vesperes de Commun, Magnificat 6," Dupré; "Wind in the Pine Trees" and "Canyon Walls," Clokey; Pastorale, Milhaud; Introduction and Passacaglia, Reger.

Harold C. O'Daniels, Binghamton, N. Y.—In a Sunday afternoon program at Christ Church Oct. 16 Mr. O'Daniels included: "Psalm 19," Marcello; Prelude in G major, Purcell; Toccata in C minor, Muffat; Prelude and Fugue in A major, Bach; Two Elevations, Benoit; Chorale, Jongen; "Will-o'-the-Wisp," Nevin; "Harmonies du Soir," Karg-Elert; "Nun danket Alle Gott," Karg-Elert.

Elwood E. Gaskill, Boston, Mass.—Mr. Gaskill gave the first of his Monday noon recitals at King's Chapel Oct. 18, playing: Prelude and Fugue in E minor (Cathedral), Bach; Aria, Peeters; Allegro from Occasional Oratorio, Handel; Aria in Ancient Style, Dethier; Chorale in A minor, Franck.

T. Curtis Mayo, A.A.G.O., Raleigh, N. C.—Mr. Mayo gave the first of a series of recitals in the chapel of St. Augustine's College Oct. 3, playing: Trumpet Tune and Air, Purcell; "Le Tambourin," Rameau; "Ave Maria," Schubert; Toccata in F major, Bach; "O God, Thou Good God," Karg-Elert; Intermezzo from Sixth Symphony, Widor; "Swing Low, Sweet Chariot," arranged by Ditton; First Movement, Second Symphony, Vienne.

Earl G. West, Chicago.—Mr. West gave a recital at St. Bartholomew's Episcopal Church Oct. 17. His program included: Fantasia and Fugue in G minor, Bach; Toccata and Fugue in D minor, Bach; Miniature Suite, Rogers; Sonatina in D flat, Rheinberger; Festival Toccata, Fletcher.

Walter Hansen, Williamsburg, Va.—For his "half-hour meditation of organ music" at the Bruton Parish Church Oct. 3 Mr. Hansen selected this program: Fugue in E flat ("St. Anne's"), Bach; Adagio, Sonata 6, Bach; Chorale Preludes, "My Heart Is Filled with Longing," Bach, Brahms and Langlais; Gloria (Magnificat), Dupré.

Lauren B. Sykes, A.A.G.O., Portland, Ore.—A two-manual Kilgen organ installed at Cascade College was dedicated Oct. 3 and a recital was played by Mr. Sykes, who presented the following program: Rigaudon, Campra; "Soeur Monique," Couperin; "Jesu, Joy of Man's Desiring," Bach; Andante, B flat Concerto, Handel; Fugue in D major, Bach; Canon in F major, Salome; Finale (Six Pieces), Franck; Pastoral, Second Symphony, Widor; "Carillon," Roberts; "Dawn Again" (Triptych), Maekelberghe; Intermezzo, Verrees; Finale, First Symphony, Vienne.

The Rev. Gerhard R. Bunge, Bellevue, Iowa.—Mr. Bunge played these numbers in a recital at St. Paul's Lutheran Church, Preston, Minn., Oct. 3: Prelude and Adagio, C minor Sonata, Gullmunt; Largo, Handel; "Träumerei," Schumann; Chorale in E major, Franck; Scherzo, Rogers; "Jesu, Joy of Man's Desiring," Bach; "Deck Thyself, My Soul," Karg-Elert; "Wake, Awake, for Night Is Flying," Bach; "Beautiful Savior," Bunge; Adagio, Sonata 1, Mendelssohn; Concert Variations, Bonnet.

Elmer A. Tidmarsh, Schenectady, N. Y.—For his recital at the Union College Chapel Sunday afternoon, Nov. 14, Dr. Tidmarsh will play a French program, as follows: Fantasia in A, Franck; Finale, Franck; "Nuages," Debussy; "La Cathedral Engloutie," Debussy; Ballet from "Petite Suite," Debussy; piano and organ, Symphonic Variations, Franck (Edward French, guest pianist).

Albert Fuller, Washington, D. C.—Mr. Fuller played these numbers in a recital at the Washington Cathedral Sept. 5: Prelude from Suite, Op. 5, Durufle; "Soeur Monique," Couperin; "Aria con Variazioni," Martini; Fantasia and Fugue in C minor, Bach; "The Legend of the Mountain," Karg-Elert; "Lebhaft" and "Ruhig bewegt," from Sonata No. 2, Hindemith; "Transports de Jole," from "L'Ascension Suite," Messiaen.

Lyman McCrary, Washington, D. C.—Mr. McCrary, organist at First Church of Christ, Scientist, presented the following program at the Washington Cathedral Oct. 3: Prelude and Fugue in E minor ("The Wedge"), Bach; Variations on a ground bass from the Bach Cantata "Weinen, klagen," Liszt; "L'Orgue Mystique" No. 2, Op. 55, Tournemire; Scherzo in G minor, Op. 49, No. 2, Bossi.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—In a recital in the faculty series at the University of Florida Oct. 3 Mr. Murphree played: Introduction and

Toccata, Walond; Concerto No. 10, in D major, Handel; Canon in A major, Irving D. Bartley; "Messe Basse," Bedell; "Dreams," McAmis; "Fireside Fancies" (Suite), Clokey; "The Little Red Lark" (Old Irish Air), arranged by Clokey; "Carillon-Sortie," Mulet.

Hester Smithy, Washington, D. C.—Miss Smithy, organist of the Chevy Chase Methodist Church, gave a recital at the Washington Cathedral Aug. 1, playing: Chaconne, Couperin; Sarabande, Corelli; Two Preludes, Clerambault; "I Call to Thee, Lord Jesus Christ" and Prelude and Fugue in B minor, Bach; "Adoration," Bingham; "Carillon," "Sing, My Tongue" and "From Heaven Above," Edmundson.

Dudley Warner Fitch, Des Moines, Iowa.—Mr. Fitch gave the following program at St. Paul's Church Oct. 10: "Grand Choeur Dialogue," Gigout; Sarabande and Giga, Zipoli; Theme and Variations on a Theme of Purcell, Bonset; "Evening Prayer," Smart; "Piece Heroique," Franck; Prelude in C minor, Bach; "Song of the Lonely Njeri," Saxton; "Romance sans Paroles," Bonnet; Grand Chorus in the Style of Handel, Gullmunt.

Samuel S. Badal, Jr., New Castle, Pa.—Mr. Badal, instructor in organ and piano at the Dana School of Music in Youngstown, was presented in a dedicatory recital on a two-manual Möller organ in Christ Lutheran Church Aug. 29, when he played: "In Thee Is Joy," "Christ Lay in Bonds of Death" and "I Call to Thee," Bach; "A Mighty Fortress," "Adoro Te Devote," "Now Woods and Fields are Sleeping" and "From Heaven Above," Edmundson; "Noel," d'Aquin; "Chant Pastoral," Dubois; "Cortege and Litanie," Dupré.

William D. Kaltrider, Owosso, Mich.—The Lake City, Mich., Presbyterian Church choir presented Mr. Kaltrider in a recital on a Hammond electronic organ Sept. 17. His program was as follows: Chorale Preludes, "I Call to Thee," "Our Father in the Heaven Who Art" and "In Death's Strong Grasp the Saviour Lay," Bach; Prelude and Fugue in E minor, Bach; "Ave Maria," Bach-Gounod; Prelude and Fugue in G minor, Bach; Largo, Handel; "Chinese Boy and Bamboo Flute," Spencer; Trumpet Voluntary, Purcell.

Robert Amerine, Philadelphia, Pa.—In recent daily programs on the great organ at the John Wanamaker store Mr. Amerine has played the following compositions: Passacaglia and Fugue in C minor, Bach; "Sleepers, Wake," Bach; "Sheep May Safely Graze," Bach; "Messe Basse," Bedell; Suite, Op. 25, Bingham; "Twilight at Fiesole," Bingham; "The Fair Hills of Elre, O," H. H. A. Beach; Ten Hymn-tune Fantasies, McKinley; Two Fantasies in F minor, Mozart; Seven "Casual Brevités," Leach; "Carillon," Sowerby; Passacaglia, Symphony in G major, Sowerby; "Le Banquet Celeste," Messiaen; "Cortege and Litanie," Dupré; "Poeme Heroique," Dupré; Concertos 2, 3, 5 and 10, Handel; "Gwalshmal," Purvis; Spiritual, Purvis; Pastoral, Mader; Andante and Finale, First Symphony, Vienne.

At St. Paul Presbyterian Church, where Mr. Amerine is in charge of the large four-manual Welte, plans are being made for a series of monthly musicales in which the organ will be combined with other instruments and voices. In November the program will consist of eighteenth and nineteenth century music and will include several Mozart sonatas for chamber orchestra and organ, two Krebs chorales for trumpet and organ and the First Corelli Sonata for strings and organ.

Thomas Curtis, Toledo, Ohio.—The Rev. Mr. Curtis was heard in the following program at the Washington Congregational Church Sunday evening, Oct. 17: Fantasia and Fugue in C minor, Bach; Three Chorale Preludes, Bach; London-derry Air, Irish Traditional; Sketch in F minor, Schumann; Improvisation on "O for a Closer Walk with God," Verrees; Prelude, Jacobi; "The Cuckoo," Weaver; "Pageant," Sowerby.

Robert L. Bedell, Mus.D., New York City.—Dr. Bedell, organist of the Brooklyn Museum, will be heard in the following broadcasts in November from 10:30 to 10:55 a.m. from station WYNC:

Nov. 15—Offertoire and "Ave Maria," Bossi; "Marche," Nivard; Pastoral, de Severac; Toccata, Gigout.

Nov. 22—Toccata and Pastoral, Reger; Offertoire, de Maleingreau; "Gavotte Moderne" and "Toccata Française," Bedell.

Nov. 29—Grand Chorus, West; Communion, Tournemire; Fughetta, Bossi; Canon, Purcell; Improvisation on the chorale "Now Thank We All Our God."

George W. Volkel, F.A.G.O., New York City.—Dr. Volkel will present these numbers in a recital at All Angels' Church on the evening of Nov. 23: Toccata and Fugue in D minor, Four Chorale Preludes and Passacaglia, Bach; "A Rose Breaks into Blossom," Brahms; Variations, Symphony No. 5, Widor; Three Pieces in Free Style, Vienne; Chorale in A minor, Franck.

Book on Multiple Choir Plan

"Steps Toward a Singing Church" is the title of a timely volume, the author of which is Donald D. Kettring, church musician and minister. This book deals with every detail of the multiple choir system, which has grown in popularity with leaps and bounds in the last decade. Mr. Kettring brings to his task ripe experience as a choral director.

Mr. Kettring's book has just been published by the Westminster Press, Philadelphia.

Beginning with a chapter presenting "Initial Insights in Multiple Choir Procedure," Mr. Kettring goes on to discuss the background and leadership of such a church musical setup. Then there are chapters on the conduct of a rehearsal, the financial administration of the program, systems of keeping choir records, selection of singers, etc., all of which offer voluminous hints to those who undertake the direction of such choirs. The subject of repertory covers twenty-seven closely printed pages, with a discussion of the value of a number of anthems, and this is supplemented with an appendix listing additional anthems found practical for volunteer mixed choral groups.

As a former-pastor whom Mr. Kettring served writes in reviewing the new book, "Mr. Kettring has lived with the multiple choir program ever since he took his degree from the Union Seminary School of Sacred Music. His book is an intimate and comprehensive analysis of his experience in building and sustaining such a program in three major churches of the land. *** This book is a veritable encyclopedia of the matter. It begins with cogent reasons for installing such a program; it proceeds to describe the manner of it, all the way from induction of choirs and auditions to repertory."

Mr. Kettring was raised in Portage, Ohio, where his father conducted rural "singing schools." He studied music and Bible at Ohio Wesleyan University and earned his master's degree in sacred music at Union Theological Seminary. Then came four years at the Market Square

Presbyterian Church in Harrisburg, seven years in Westminster Presbyterian Church, Lincoln, Neb., and four years as minister of music of the First Congregational Church in Columbus, Ohio. Mr. Kettring is now minister of music at the East Liberty Presbyterian Church of Pittsburgh. In addition to his doctorate in sacred music he has also a bachelor's degree in divinity and is a minister in full standing in the Congregational Church.

NIES-BERGER ORCHESTRA GIVES NEW YORK CONCERT

The Nies-Berger Chamber Orchestra, conducted by Edouard Nies-Berger, organist of the Philharmonic-Symphony Orchestra, gave the first in a series of three concerts Oct. 8 at Town Hall in New York. With Amparo Iturbi, pianist, as soloist, the ensemble, composed of members of the Philharmonic-Symphony Orchestra, presented an unusual and interesting program featuring four novelties. One of these unfamiliar works, Infante's "Guadalquivir" in an arrangement for piano and orchestra by José Iturbi, received its world premiere.

"It was in three Fantasias by Purcell that the program contained its greatest music," wrote one critic. In their wonderful harmonic and contrapuntal structure, their intensity of feeling and striking variety of mood, each of the Fantasias reached an exalted plane that made them unforgettable. Mr. Nies-Berger made the most of his opportunities in these Purcell masterpieces."

A PRIZE OF \$1,000 is offered by the trustees of the Paderewski Fund for the best quartet or quintet for piano and strings, requiring at least twenty minutes for performance. The competition is open only to American-born citizens of the United States or to persons born abroad both of whose parents were citizens of the United States at the time of the competitor's birth. All works offered are to be sent not later than April 1, 1949, to the trustees of the Paderewski Fund, 290 Huntington Avenue, Boston, Mass. Full information will be sent on request addressed to the secretary of the Paderewski Fund at the above address.

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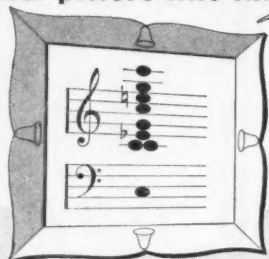
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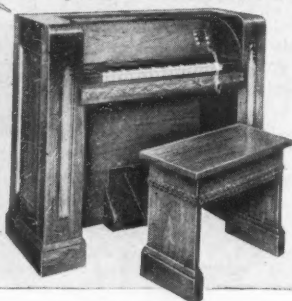
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THE ALTO RHAPSODY, Op. 53, of Brahms, which was given in Los Angeles two months previously, was presented Aug. 29 at the Washington Cathedral under the direction of Richard W. Dirksen, assistant organist and choirmaster, as part of a program of the music of Brahms. Hazel Arth, contralto, and the cathedral choir of men, with Mr. Dirksen, gave a magnificent performance in the original language. The audience that filled the delightfully cool edifice was more than repaid for its effort. The opening number was the "Funeral Hymn, Op. 13" ("Lord, We Leave Thy Servant Sleeping"), arranged for alto solo by Mr. Dirksen; it was followed by two chorale preludes, "My Inmost Heart Rejoiceth" and "Deck Thyself with Gladness, O My Soul," the Alto Rhapsody, and the chorale prelude, "O World, I E'en Must Leave Thee." Miss Arth, an Atwater Kent national winner and for ten years soloist with Father Finn's choir, has been engaged to sing the Alto Rhapsody with a male quartet, string quartet and piano for the opening concert of the sixty-second season of the Friday Morning Music Club in November.

MINNEAPOLIS HIGH SCHOOL DEDICATES MÖLLER ORGAN

A two-manual organ designed primarily to accompany large high school choral groups in the presentation of oratorios has been installed by H. O. Iverson of the M. P. Möller staff at Roosevelt High School in Minneapolis. An impressive dedicatory service was held in the school auditorium Sunday afternoon, Oct. 3. The new organ is the gift of the Roosevelt community, several senior classes and the high school choir in memory of 128 Roosevelt alumni who gave their lives in the recent war.

At the dedicatory service the presentation of the organ was made by the governor of Minnesota, Luther W. Youngdahl, who was a parent in the community at the time of the drive for funds. The acceptance on behalf of the board of education was made by the Rev. Morris Robinson, minister of Grace Presbyterian Church and president of the Minneapolis board of education.

Phil Brain, Jr., class of '34, a survivor of Bataan, read the memorial honor roll, following which the Roosevelt A Cappella Choir, under the direction of C. Wesley Andersen, M.Mus., A.A.G.O., sang "Souls of the Righteous," by Noble, and "The Lord Bless You and Keep You," Lutkin. Mr. Andersen then played: Toccata and Fugue in D minor, Bach; "Jesu, Joy of Man's Desiring," Bach; "The Great White Host," Grieg, and Festival Prelude on "Ein feste Burg," Faulkes. Following the benediction the choir sang "The Battle Hymn of the Republic," Steffe-Ringwald.

The organ will be used extensively for recitals and to accompany three oratorios to be given by the choral music department of Roosevelt High. Nov. 5 the choir will present Mendelssohn's "Elijah," Dec. 10 Handel's "Messiah" and April 8 Bach's "St. Matthew Passion." The proceeds from these and other performances will be used to increase the size of the organ.

JOHN McDONALD LYON GOES ON NORTHWEST RECITAL TOUR

John McDonald Lyon of Seattle, Wash., gave the dedicatory recital Oct. 3 on a Möller organ in the Ravenna Methodist Church, playing the following compositions: Introduction and Allegro Moderato, Ropartz; Pastorale, Milhaud; Sonata in C sharp minor, Harwood; Fantasia and Fugue in C minor, Bach; Chorale in A minor, Franck.

This recital was one engagement in a tour of the Northwest ending Jan. 1. Mr. Lyon will play in Washington, Oregon, Idaho and British Columbia. He began with a recital in the Chehalis, Wash., First Methodist Church Sept. 29.

Mr. Lyon will play one recital a month throughout the season at the Ravenna Methodist Church and on the four Sundays of February will give Bach recitals at the same church. Included in the series will be the six Schübler Chorales and various preludes and fugues, triosonatas and chorale preludes. The fourth recital of the series will consist of a performance of "The Art of Fugue."

RECITAL BY ROSEL ON NEW REUTER ORGAN AT KOHLER, WIS.

Paul Rosel, professor at Concordia Teachers' College, Seward, Neb., gave a recital at Kohler Bethany Lutheran Church, Kohler, Wis., Sunday, Oct. 10. The program commemorated the 200th anniversary of Johann Gottfried Walther and featured organ compositions from the works of Bach and Walther. The program also included two numbers of Johann Ludwig Krebs, which featured four violins. The soloists who accompanied Professor Rosel are Albert Bortz, Charmaine Chopp, John Nagel and Theodore Grade. This was the first recital to be played on the new Reuter organ, dedicated June 13.

LIST OF CLASSICAL ORGAN RECORDINGS IS PUBLISHED

A compilation of pronounced usefulness to all persons who enjoy phonograph records of organ music has been prepared and published by M. H. Doner, Ph.D., and James Cameron. It is in the form of a catalogue of international recordings of classical organ literature. There is a list of more than 450 records, compiled from United States and European sources, with explanatory notes. In an appendix there is presented a list of the organs on which the recordings were made, with the names of their builders.

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There is also a list of all the composers represented. Likewise all the performers are given and this list contains virtually all of the most eminent organists of the present generation.

This first edition of the catalogue is being sold at \$1.50, which seems to be a very reasonable price considering its value as a reference work and the labor involved in its preparation. Those interested are requested to assist in revised editions by sending additional listings and providing informative notes, which may be sent to Dr. Doner, 577 Chestnut Street, Winona, Minn.

WALTER BLODGETT, curator of musical arts of the Cleveland Museum of Art, will begin his winter series of McMyler organ recitals in November, playing Sundays, Nov. 7, 14, 21 and 28 at 5:15 p.m. His offerings include three compositions of Robert Schumann for pedal piano. He will also play his first curator's recital of the season Nov. 10 at 8:15 p.m., the program including: Toccata in C minor, Pachelbel; Chorale Preludes, "From God I'll Not Wander," Buxtehude; "Come, Saviour of the Heavens," Bach; "What God Does Is Well Done," Walther; Prelude and Fugue in C major, Krebs; "Comes Autumn Time," Sowerby; "Veni Emmanuel," Broughton; Pastorale, Pierne, and Toccata, Jongen.

EDWARD MILTON SYPHAX, for forty-nine years a teacher in colored public schools of the nation's capital, died Aug. 26 after a long illness. For thirty years he was organist and choirmaster of Baptist churches of Washington. He appeared in numerous recitals there and in Harrisburg, Pa., and New York City. Mr. Syphax was a trustee of the Washington Conservatory of Music and an active member of the Musicians' Guild. He is survived by his widow, Mrs. Florence J. Syphax, and a brother, Charles S. Syphax.

MRS. ALICE B. WOOD, widow of David D. Wood and herself long prominent in the musical life of Philadelphia, died Oct. 5 at her home in Philadelphia. She was 82 years old. Her husband, noted blind composer and organist, died in 1910. Mrs. Wood was a member of the board of managers of the Chapin Memorial Home for the Aged Blind, and of the Girls' Friendly Association. Surviving are a daughter, Mrs. Richard von Maur of Davenport, Iowa, and three grandchildren.

BENJAMIN LAUGHTON



BENJAMIN LAUGHTON'S TWENTIETH anniversary as organist and choirmaster of Epiphany Episcopal Church in Detroit, Mich., was marked by recognition of the occasion both by the choir and the church. At the annual choir dinner Sept. 30 a vestryman presented the following resolution:

WHEREAS, At the regular meeting of the vestry of Epiphany Episcopal Church on Wednesday, Sept. 15, 1948, it appears that Mr. Benjamin Laughton has completed twenty years of service as organist and choir director, faithfully performing his duties, be it

RESOLVED, That this vestry express to Mr. Laughton on behalf of itself and the parish its appreciation of his notable record and offer its congratulations on this his twentieth anniversary.

This resolution was accompanied by a check of generous amount. Gifts were presented to Mr. and Mrs. Laughton from the choir members and the rector.

Mr. Laughton was dean of the Eastern Michigan Chapter of the A.G.O. from 1940 to 1942. He was chairman of the regional convention in Detroit in June, 1942. He also served three terms as sub-dean. At present he is vice-president of the Detroit Musicians' League.

HOWARD S. DAYTON, VETERAN
GOSHEN, N. Y., ORGANIST, DIES

Howard S. Dayton, a church organist for more than half a century, village trustee for nearly two decades, composer and director of orchestras and bands, died at his home in Goshen, N. Y., Sept. 1. He was 68 years old.

Mr. Dayton was appointed organist of the First Presbyterian Church May 1, 1903. On Sunday, May 2, of this year, he finished his forty-fifth year as organist of that church and continued at his post through the final service before vacation began Aug. 8.

An agent for the New York Life Insurance Company, he was honored in December, 1946, in recognition of twenty-five years of service.

Mr. Dayton began the study of piano at the age of 10 and sang in the Methodist Episcopal choir. He soon relinquished his duties as choir boy to become the organ blower so that he would be permitted to practice at the instrument. In 1898, having progressed rapidly under the tutelage of the organist, he was promoted from pumphandle to console as his instructor retired.

Mr. Dayton was born May 20, 1860. He married Ethelyn Adams, who survives. Also surviving are two sisters.

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FIRST SCHOOL FOR CANTORS OPENED IN NEW YORK CITY

The Hebrew Union School of Jewish Sacred Music, the first institution in America for the training of cantors and other musical functionaries of the synagogue, opened its doors Oct. 16 in the New York quarters of the Hebrew Union College on West Sixty-eighth Street. Dr. Nelson Glueck, president of the college, the only seminary of Liberal Judaism in the United States, inducted the first class. Professor Curt Sachs of New York University delivered the address of the evening and there were greetings from the Union of American Hebrew Congregations, represented by the Rev. Dr. Daniel L. Davis, director of the New York Federation of Reform Synagogues, and from Union Theological Seminary, represented by Dr. Hugh Porter. Rabbi Judah Cahn of Temple Israel, Lawrence, L. I., conducted the worship service. Dean Abraham N. Franzblau, Professor Eric Werner and Professor Abraham W. Binder, members of the faculty of the new school, were also speakers. Participants in the musical part of the program were Cantor Moshe Rudinow of Temple Emanu-El, Cantor Frederic Lechner of Central Synagogue, Leo Mirkovic, a member of the entering class of the school, and Alexander Richardson, organist.

The School of Jewish Sacred Music was established last summer by the Hebrew Union College and the Society for the Advancement of Jewish Liturgical Music, with the aid of a grant by Temple Emanu-El of New York City. It aims to serve the entire Jewish community—orthodox, conservative and reformed—regardless of sectarian differences. Dr. Abraham N. Franzblau is the dean of the school. A three-year course of study has been drawn up.

FOR THE FIRST TIME in the history of the Baltimore Symphony Orchestra an organist will be among the soloists scheduled to appear with the orchestra. Virgil Fox, it is announced, will be the soloist Wednesday night, Jan. 12, at the Lyric Theater in Baltimore.

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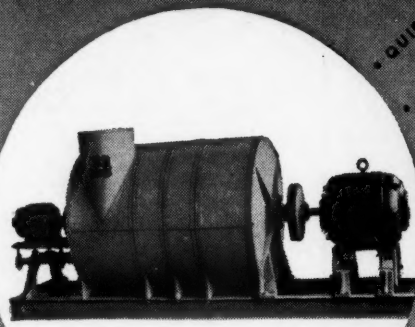
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**NEW WORKS BY JEAN S. APPEL;
MEMORIAL TO MISS KLEIN**

The first performances of two compositions by Mrs. Jean Slater Appel, instructor in organ at Mary Washington College, University of Virginia, are given in Washington, D. C., this fall. A song, "Requiem for a Lost Love," was programmed by John S. Yard Oct. 25 at the Phillips Gallery and a choral work, "A Short Requiem," for mixed voices and organ, dedicated to the memory of Charlotte Klein, Mus.D., F.A.G.O., will be sung by the chancel choir of the National Presbyterian Church under the direction of Theodore Schaefer Nov. 7.

Mrs. Appel gave a recital of contemporary American organ compositions at Western Presbyterian Church Sept. 20 for the Washington Alumnae Chapter of Sigma Alpha Iota, national professional music sorority. The American composers represented on the program were Edmundson, Goldberg, Purvis, Slater, Clokey, Sowerby and Coke-Jephcott.

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Pennsylvania Organ 141 Years Old Heard by Harrisburg Group

Sixty members and friends of the Harrisburg, Pa., Chapter of the American Guild of Organists made a pilgrimage to two historic churches near Camp Hill, Pa., Oct. 2 and heard a recital on an organ 141 years old. The first church visited was Old Peace Church, built in 1798 by a German Reformed congregation and still preserved in its original condition. Lester T. Etter, former dean of the Harrisburg Chapter, made an address in which he discussed the history of the church. The Rev. George H. Klinefelter of St. Paul's Reformed Church, Mechanicsburg, explained the symbolism typified in the architecture, as well as many of the old fixtures of the edifice.

The second church was St. John's Lutheran, built in 1865 across the road from Old Peace Church. This edifice contains the historic organ originally installed in Old Peace Church in 1807. Mr. Etter explained that this church began using the Lutheran liturgy in 1867, thus becoming the first Lutheran church in that area to adopt a liturgical service. Mr. Etter then read a history which he has compiled after considerable research on the organ in St. John's and played a short recital on the old instrument. Arthur K. Rupp was organ blower for the program, after which the group enjoyed a box luncheon picnic in the oak grove in front of the churches.

The history of the organ as read by Mr. Etter is as follows:

The organ, built in 1807 by Conrad Doll in Lancaster, Pa., has been in continuous use for 141 years. It was installed originally in Old Peace Church, a historic stone edifice built in 1798 which stands across the road from St. John's. These two old churches, with the old organ, are landmarks, whose story is interwoven with the history of the migration of the early German settlers into the fertile Cumberland Valley west of the Susquehanna River immediately after the Revolutionary war.

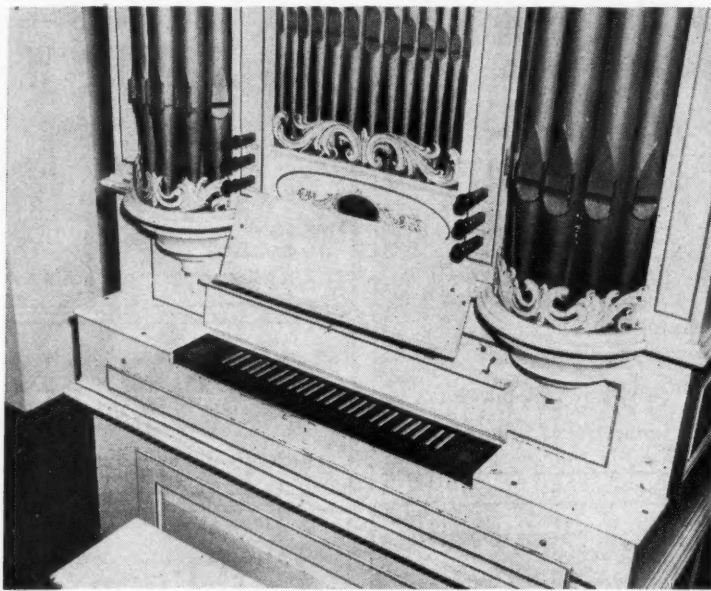
At the time the organ was purchased Old Peace Church was used jointly by a German Reformed congregation (now St. Paul's Reformed Church, Mechanicsburg, Pa.) and the above-named Lutheran congregation. Each had its own pastor and worshiped in the church on alternate Sundays. On July 6, 1807, a joint committee representing both congregations purchased the organ from its builder for \$175 Pennsylvania currency (approximately \$467 in federal money). The organ was hauled forty miles by horse and wagon and ferried across the wide Susquehanna River at Harris Ferry (Harrisburg), as this was in the days before the railroads.

The tablet on the organ is marked "No. 5," probably indicating this to be the fifth instrument by this builder. The congregational records state that the organ was completed before the committee visited Mr. Doll. The instrument was designated "a one-eighth organ," a term which probably means that a full organ was intended to be eight times the size of this instrument. The instrument has one manual, with a compass of fifty-three keys, and there is no pedalboard. The natural keys are black instead of white, while the sharp-flat keys are white instead of black. The stopknobs are placed high on each side of the music rack; thus a long reach is required for the organist who wishes to make quick changes of stops. The action is tracker. There are six stops, with fifty-three pipes for each stop, making a total of 318 pipes. The specification is:

Dulciana, 8 ft.
Stopped Diapason, 8 ft.
Claribel, 4 ft.
Flute, 4 ft.
Principal, 4 ft.
Fifteenth, 2 ft.

The stopped diapason, the claribel pipes and the lower register of the dulciana are of wood. The upper register of the dulciana, the flute, the principal and the fifteenth are metal. The stopper plugs in the stopped diapason pipes are hand-carved and offer an excellent example of wood carving. The pipes of the principal are used for the display pipes. The tone quality of the dulciana is excellent; in fact, it would be difficult to surpass it today. The voicing of the pipes is good,

ORGAN BUILT IN 1807 IS STILL IN USE



and the effect of the full organ gives a surprising fullness of tone. None of the pipes is under expression.

The organ case is painted white, with a few gold lines, and it is beautifully decorated in the French style.

As would be expected of organs of that early date, the air is supplied by manpower and the pumper has to labor over a long lever behind the instrument. Among the local residents may be heard many amusing stories about blowers who failed at their duty during church services. The early services were conducted entirely in German and it was the custom to use many of the old chorales.

For many years a schoolhouse stood on the church grounds adjacent to Old Peace Church. After the installation of the organ in the right gallery in 1807 the early church fathers elected school teachers who could also preside at the organ in the church on "Lord's Day and funeral occasions." The first "school teacher-organist" was a man named Hoover, who was organist from 1809 to 1822. He was succeeded by Jacob Schlieder, who was a singer as well as an organist and school teacher. Schlieder was organist from 1822 to 1827. From 1827 until about the Civil War period the following served as school teachers: John Katherman, John Brummet, Alfred Moss and a man named McFagin. It is not certain how many of them were also organists.

For years this was the only pipe organ west of the Susquehanna River in the Cumberland Valley and people came great distances to hear the instrument. Some condemned the Reformed and Lutheran congregations for "worshiping with machinery."

When the Civil War spread north into Pennsylvania in June, 1863, Old Peace Church, with the organ in it, was in the hands of the Confederate troops several days. According to accounts of older residents in the area a part of an artillery battery from General Robert E. Lee's army set up cannon on the knoll directly in front of the church. This occurred June 26 to 29, when the Confederates attempted to take the state capitol in Harrisburg. June 30 these troops withdrew to Gettysburg, thirty-five miles southwest, where the famous battle was fought June 1 to 3, 1863.

In 1865 the Lutherans built the present St. John's Church, across the road, and purchased the Reformed congregation's one-half interest in the organ for \$65, as the organ was then valued at \$130. According to the church records the organ was very much out of tune at this time and strange music came forth. Mud wasps had built homes inside many of the pipes. For that reason the organ was packed up and shipped, this time by train, to Reading, Pa., for repairs. The cost of the repairs was \$180 and the freight charges were \$8.93, which exceeded the estimated value of the instrument at that time.

After the organ was returned from the repair shop a fine service of dedication was held in St. John's July 1, 1866. The organist was J. D. Raffensberger of Mechanicsburg. Since that time the organ has given good service and only minor repairs have been necessary. Recently a

new bellows was installed.

In honor of the centenary of the old organ elaborate services covering two days were held July 8 and 9, 1907. Special speakers and musicians took part in the celebration. One of the members of the congregation presented a beautiful floral piece shaped into the design of a harp, which was used to decorate the organ. One of the events was a musical program by Miss Clara B. Cromleigh. Miss Cromleigh, a well-known organist of Harrisburg and the Cumberland Valley, began her career on this instrument. Her parents were members of the Lutheran congregation and made it possible for her to receive her earliest instruction in organ on this historic instrument. For several years she was organist for the congregation. Later she became organist at the First Lutheran Church, Carlisle, Pa. At present she is organist at Ohev Sholem Temple, Harrisburg.

Other organists who have recently played the services at St. John's are Mrs. Grace Rupp Shipley, Mrs. R. A. Erb, Shiremanstown, Pa., and Robert L. Hess, Penbrook. The present organist is Miss Martha Rowdymaker of Mechanicsburg.

On various occasions members of the Harrisburg Chapter of the American Guild of Organists have made pilgrimages to these two historic churches and played the old organ. The churches are about five miles west of Harrisburg and

half a mile south of United States Highway 11, over which all traffic moves between Harrisburg and the entrance to the Pennsylvania turnpike at Middlesex. Every summer these landmarks are visited by many tourists.

SCHOOL OF CAMPANOLOGY

ATTENDED BY ORGANISTS

Opening sessions of the first school of campanology in the United States were held at Princeton, N. J., the first week in September. Organists from all parts of the country attended the new school to learn the art of playing "carilliconic bells." The courses were given by Professor Arthur Bigelow, bellmaster of Princeton University, and Dr. Alexander McCurdy, head of the organ departments of Curtis Institute and the Westminster Choir College. The campanology students attended lectures on the history and background of bells and the functions of bellmasters. Under private instruction each student wrote bell arrangements and learned how to adapt music for bells. Dr. McCurdy gave instructions on the use of the English type bells in conjunction with the organ and Mr. Bigelow gave instructions on the sixty-one-note Schulmerich "carilliconic bells" as a solo instrument. On Sept. 3 Professor Bigelow gave a program from the Cleveland tower of the Graduate School. The guests at the recital were seated on the lawn of the Princeton Inn, a quarter of a mile from the carillon tower. The noted carillonneur played both the "carilliconic bells" and the forty-nine-note cast tower bells, which were presented to Princeton by the class of 1892.

CORA CONN REDIC TAKES

COLLEGE FACULTY POSITION

Mrs. Cora Conn Redic, long an exponent of organ music through her teaching and playing, has come out of retirement to take a place on the faculty of St. John's College in her home city of Winfield, Kan. She will teach a class of advanced organ students.

Mrs. Redic is a graduate of Findlay College, where she received her B.M. degree, and of the Guilman Organ School, New York City. She took graduate work for two years at Ohio Wesleyan University and spent two summers studying in Paris and two summers at Baldwin-Wallace College. Her teaching activities have consisted of nine years at Findlay College, three years at Oklahoma Methodist University, seven years at Winfield College of Music and twenty years at Southwestern College, Winfield. She is professor emerita of Southwestern and has served three times as dean of the Kansas Chapter of the American Guild of Organists.

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HELEN BRIGHT BRYANT



HELEN BRIGHT BRYANT, MUS.B., has resigned as organist of Immanuel Baptist Church, Scranton, Pa., a post she held for eleven years, to become organist at the Simpson Methodist Church, West Scranton.

Mrs. Bryant was trained at Syracuse University and was assistant organist at the Hendricks Memorial Chapel and organist of the University Methodist Church in that city. She did graduate work at Cornell University and since graduation has been active in radio, concert and church work. Other affiliations of Mrs. Bryant follow: Pianist for the Scranton Philharmonic Orchestra and chairman and commentator of the youth concerts of the Philharmonic Orchestra.

REGINALD F. LUNT has been appointed organist and choir director of the First Presbyterian Church, Lancaster, Pa., succeeding Gordon E. Young. Mr. Lunt goes to Lancaster from Harrisburg. For the last four seasons he has been conductor of the Harrisburg Symphony Choir and has presented several major choral works. While in Harrisburg he also appeared in numerous organ recitals.

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At our first meeting in New York, Oct. 18, members of the society and their friends were privileged to hear direct reports of the Amsterdam assembly of the World Council of Churches from our president, the Rev. Deane Edwards. As secretary of the commission on worship of the Federal Council of Churches of Christ he was one of the official American representatives. For ten days 1,200 men and women belonging to 151 churches and coming from forty-four countries enjoyed Christian fellowship. One of the first acts of the assembly was the formal organization of the World Council of Churches as a permanent body. Four commissions presented findings on the witness and mission of the Christian Church and the daily worship services, impressive though simple in form, were conducted by leaders from all over the world.

The official languages employed were English, French and German, and the hymnal in use was "Cantate Domino," issued by the World Student Christian Federation. It contains ninety-five hymns in either three or four languages, the translations being carefully prepared. To hear them sung simultaneously in more than one tongue was thrilling. Throughout the assembly, however, English was the predominant language.

Other highlights of the trip were visits to our comrades in the British Hymn Society; these included a meeting with the secretary, the Rev. Erik Routley, Canon C. W. Briggs and the Rev. Maurice Frost at Oxford, where our common programs were discussed; also a visit to the Rev. Thomas Tiplady, intrepid head of the Lambeth Mission in London. (His hymns have been widely used in America.) We were given a vivid account of the destruction wrought twice by enemy bombers. The evening closed with the singing of some of the hymns used at Amsterdam.

A brief business meeting was held before the public address and the Hymn Society adopted two amendments to its by-laws. The first provides for minimum dues of \$1 annually for students at theological seminaries and schools of sacred music. Every effort will be made to acquaint these groups with the purposes of the society and the goal will be a student chapter in each of the seminaries.

At the same time the minimum dues for the general membership were raised to \$3, because of the greatly increased cost of operating, especially the issue of papers, reprints and bulletins. This step was felt to be of such importance that for the first time the members were allowed to vote by mail. Nearly 200 recorded their verdict; only four votes were cast against raising the dues and none against the special reduction for students.

The Isaac Watts commemorative services have begun. Several churches held theirs in October, including the historic Plymouth Church in Brooklyn. Among New York churches holding them are Ascension, Fort George Presbyterian, Nov. 14, and First Presbyterian, Nov. 21. Many other churches all over the country will hold their celebrations on that date or on Thanksgiving Day, which is the anniversary of Isaac Watts' death. Promotion of the event has included sending copies of the order of worship to the 3,600 ministers in the Church of the Brethren, with the monthly "Ministry of Music," for October. This issue is entitled "The Father of Modern Hymnody." Two thousand copies of the program and leaflet were sent to the leaders of the N.F.M.C.

The anthem list mentioned last month is of special interest to church musicians. There is still time to procure these leaflets and Paper No. XIII, on Watts' life and work (price 15 cents). The undersigned will forward these items without delay if you enclose a long stamped envelope.

REGINALD L. McALL

RICHARD W. ELLSASSER has been appointed organist for the Midwest Botanical Exhibition, to be held in Cleveland Dec. 3 to 12. Mr. Ellsasser will be heard in daily recitals for the first week. He will go to Cleveland from Chicago, where he will give a recital for the national convention of 4-H clubs.

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Hohlflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Furniture (19-22-26-29), 4 rks., 244 pipes.

SWELL ORGAN.

Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Rohrflöte, 8 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Spitzprincipal, 4 ft., 73 pipes.
Plein Jeu, 3 rks., 183 pipes.
Flageolet, 2 ft., 61 pipes.
Trompette (French type), 8 ft., 73 pipes.
Hautbois (French type), 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion (French type), 4 ft., 73 pipes.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 61 pipes.
Chimney Flute, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet or English Horn, 8 ft., 73 pipes.

PEDAL ORGAN.

Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Rohrgedeckt, 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrgedeckt, 8 ft., 32 notes.
Rohrgedeckt, 4 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Trumpet, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

A HUMOROUSLY PATHETIC bit of news from London is reported in the *Pacific Coast Musician* in the form of a message from the vicar of St. Luke's of that city in which he makes an appeal through London newspapers for the recovery of organ pipes that have disappeared since his church was bombed. His letter to London newspapers says: "If anyone sees children using our organ pipes as peashooters or trumpets we would be very grateful if they would return them to us. They are not very much good to anyone else, but are expensive to replace." If you see a youngster putting an organ pipe to such use, forward it—the pipe, not the youngster—to the Rev. D. F. Strudwick, vicar of St. Luke's in the borough of Peckham, London, England.

JOHN T. BEESTON, Reuter representative in Iowa, has completed the rebuilding of a four-manual Reuter organ formerly in the Shrine Temple, Des Moines. The temple has been converted into a large legitimate playhouse and the Scottish Rite bodies acquired the instrument for their large temple in the same city. The solo division is omitted. The organ has been installed in three large chambers forward in two balconies, and with an echo division under the back gallery ceiling. The stop specification of the organ was published by THE DIAPASON in September, 1926.

[If you change your address please notify the office of THE DIAPASON promptly, so that you may be sure to receive every copy to which you are entitled. Failure to comply with this request may cause needless annoyance to you and to the circulation department of THE DIAPASON. We bespeak your co-operation in keeping our mailing-lists correct and up to date.]

WANTED—MISCELLANEOUS

WANTED — WONDERFUL opportunity for an experienced organ builder to assume complete charge of factory established in the Middle West more than fifty years ago and enjoying a national reputation. Excellent organization to work with. Good salary plus liberal bonus. Also organ mechanics. Good salary and bonus. Replies strictly confidential. Address K-14, THE DIAPASON.

WANTED — EXPERT PIPE organ builder capable of taking charge of small factory employing twenty-five men in the Province of Ontario. Must know complete building of an organ. Good salary. Apply L-15, THE DIAPASON, stating age, qualifications and experience.

WANTED—ORGANISTS AND COMPETENT organ service men located in all states in the U.S.A. to act as agents submitting prospects for a reliable Eastern rebuilt pipe organ concern. Excellent commissions offered, with all business conducted strictly confidential. Write L-13, THE DIAPASON.

WANTED—EXPERIENCED PIPE OR gan mechanics for rebuilding and general service work. Unusual opportunity for competent men. Middle West territory. All applications kept strictly confidential. State qualifications in reply. Address H-6, THE DIAPASON. [12]

WANTED — EXPERIENCED SHOP AND ERECTION MEN; ALSO SERVICE MEN. GOOD DEAL. CONFIDENTIAL. SINGLE MEN PREFERRED. ADDRESS L-6, THE DIAPASON.

WANTED TO BUY—I AM INTERESTED in the purchase of a three or four-manual Austin, Skinner, Hook & Hastings or Casavant church organ. Address S-2, THE DIAPASON. [tf]

WANTED — TO HEAR FROM churches having older organs requiring extensive repairs or reconstruction, with new bellows action, console, chests, etc. Address L-5, THE DIAPASON.

WANTED—COMPETENT ORGAN builders, all ages, in all departments. State experience, references and wages. Cannarsa Organ Company, Hollidaysburg, Pa.

WANTED—AUSTIN AND SKINNER organs. Also Austin and Skinner organ parts and consoles. Cannarsa Organ Company, Hollidaysburg, Pa.

WANTED—ORGAN ENTHUSIAST IS collecting classical and popular organ records. What have you for sale? Francis Leahy, 425 Beacon Street, Boston 15, Mass. [11]

WANTED — SMALL ORGAN FOR children's chapel. What have you to offer? Write Rev. Hadley B. Williams, 15 South Park Avenue, Longmeadow, Mass.

WANTED — COMPETENT ORGAN builder, interested in having own business. Write Samuel S. Waters, 109 Tenth Street, S. E., Washington 3, D. C.

WANTED—CONSOLE BUILDER. Installation men and mill man experienced in organ cabinet work. Toledo Pipe Organ Company, Inc., Toledo, Ohio.

WANTED — ALL-AROUND VOICER and finisher, by Mid-Western organ builder. Address L-2, THE DIAPASON. [1]

WANTED — USED MOLLER PIPE organs. Send complete specifications and price to L-12, THE DIAPASON.

WANTED—A SMALL PIPE ORGAN (complete) for a residence. Francis Leahy, 425 Beacon Street, Boston 15, Mass. [11]

Fred H. Parker

Dean, Columbia College Department of Music

Organist-Choirmaster

First Presbyterian Church

Columbia, S. C.

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Two-Manual Möller

The Presbyterian Church, Haskell, Texas

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FOR SALE—USED PIPES, CHESTS, consoles, blowers, tremolos and other parts. Pipe Organ Service Company, 3318 Sprague Street, Omaha, Neb. Established 1923.

FOR SALE—SET OF GOOD USED chimes out of Hinners pipe organ; twenty notes, with pneumatic action; will sell cheap. Jerome B. Meyer & Sons, Inc., Milwaukee 7, Wis.

FOR SALE — TWO-MANUAL AND pedal reed organ with electric blower. Good tone and oak case woodwork. Also one-manual reed organs. Jerome B. Meyer & Sons, Milwaukee 7, Wis.

FOR SALE — NEW REED ORGAN blower, 1/4-h.p., single-phase; 3/4-h.p. pipe organ blower, 1,750 r.p.m. A number of good used blowers, 1, 2 and 5-h.p. Jerome B. Meyer & Sons, Milwaukee 7, Wis.

FOR SALE—TWO-MANUAL ESTEY reed organ with pedals, motor and blower. Some repairs needed. Reasonable. Write E. J. Wimberly, 215 Southwood Drive, Columbia, S. C.

FOR SALE—PIPES, CHESTS, MAG- nets, new and used. Rebuilt organs. New parts to order. Florida Organ Company, Lake Wales, Fla.

FOR SALE—USED PIPE AND REED organs; also parts and new chimes. F. J. Wagner Pipe Organ Service, 6910 Wise Avenue, St. Louis 10, Mo. [tf]

FOR SALE — FORCED TO SELL beautiful Maas-Rowe Vibrachord, used only two months. \$750.00. Address L-4, THE DIAPASON.

FOR SALE—AEOLIAN RESIDENCE organ, late installation, in excellent condition, suitable for church or home. Details from K-6, THE DIAPASON.

FOR SALE—BLACK CHOIR GOWNS, \$10.00 up. Circular mailed free. Lindner, 153-10 West 33d, New York. Agents wanted. [12]

FOR SALE—TWO-MANUAL G. WOOD & Son Company pipe organ. Electric. Seventeen stops. \$750.00. Trinity Episcopal Church, Alpena, Mich. [11]

FOR SALE — MELODEONS. Completely reconditioned. C-Sharp Hobby Shop, 415 South Diamond, Grand Rapids 6, Mich. [tf]

FOR SALE—A NUMBER OF RECTI- fiers, also supply of new cable in 100-ft. lengths. Attractive prices. Address J-6, THE DIAPASON.

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FOR SALE — SEVERAL SETS OF chimes with action complete. Cozatt Organ Company, Danville, Ill.

FOR SALE — TWO-MANUAL KIM- ball church organ, about 12 years old. Electro-pneumatic action throughout. Twelve ranks and chimes. Detached roll-top mahogany console. Equipped with complete set of couplers and modern in every detail. Price \$6,300 f.o.b. Boston. Immediate delivery and installation anywhere reasonably. Organ may be played at below address. Fully guaranteed. William F. Patchell, Jr., Mystic Storage Building, 40-60 Union Street, Medford, Mass.

FOR SALE—TWO-MANUAL ORGAN, five ranks unified, including low pressure diapason work, and set of chimes. Console, oak, built to A.G.O. specifications, and may be located up to eighty-five feet from organ. Organ completely rebuilt and guaranteed. Immediate delivery. May be seen and played. Price \$3,500, including installation in near vicinity. Write Robert Williams, 27 Morton Road, Swampscott, Mass.

FOR SALE — CUSTOM-REBUILT electro-pneumatic two-manual Hutchings organ. Eight ranks of pipes, chimes and new roll-top detached console. Suitable for small or medium-sized church. Price \$3,900 f.o.b. Boston, Mass. Immediate delivery and installation anywhere reasonably. Fully guaranteed. William F. Patchell, Jr., Mystic Storage Building, 40-60 Union Street, Medford, Mass.

FOR SALE—USED PIPES OF ALL kinds, reconditioned and voiced or as they have been taken out of organs. Coupler stacks, switches, swell engines, tremolos, etc. Allen electronic organs. Rebuilding our specialty. P. J. Buch, 3427 Oakland Road, Cedar Rapids, Iowa. [tf]

FOR SALE—ZEPHYR BLOWER, 1/2- h.p. motor, Kinetic blower, 2-h.p. motor, both single-phase. Many sets of fine wood and metal pipes, several chests and five panels of front pipes, totaling about fifty zinc pipes. Apply to Ferd Rassmann, 1100 Fifth Avenue, Asbury Park, N. J. [11]

FOR SALE — TWENTY-THREE ranks of pipes from a Haskell organ, four-inch pressure. Reeds, strings, flutes, diapasons. Metal pipes are spotted metal. Must sell as a unit. \$1,000 f.o.b. Write Bernard Blum, 5223 Jefferson, Philadelphia, Pa.

FOR SALE—OPPORTUNITY TO BUY a used four-manual Möller console at a reasonable price. Can be seen at Floral Park Methodist Church. Write Rowland K. Carlson, 80 Walnut Avenue, Floral Park, N. Y.

FOR SALE—WICKS DIRECT ELEC- tric four-rank unit church organ. Only nine years old and in perfect condition. Includes chimes and has detached console. \$2,400 f.o.b. Boston. Write L-10, THE DIAPASON.

FOR SALE—TWO-MANUAL MOLLER portable pipe organ less than ten years old. Must sell as we are installing a larger Möller organ in our new church. Rev. Robert E. Fry, First Presbyterian Church, Hollywood, Fla.

FOR SALE — WURLITZER OBOE, clarinet, vox, flute, open, tibia, harp, marimba, good five-rank chest, complete, swells, blower, generator, traps. Cheap. Paul Tilley, 1508 South Lamar, Austin, Tex.

FOR SALE — ZEPHYR TWO-STAGE turbine organ blower with 2-h.p. single-phase 1,175 r.p.m. motor. Good condition. Inquire J. W. Nicholson, 3442 N. Fredrick Avenue, Milwaukee 11, Wis.



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